



NOW THEN

STEVE CUTTS | RICHARD WILKINSON | BRAIDS
A MAGAZINE FOR SHEFFIELD | ISSUE 93 | FREE



NOW THEN

IS A **FREE** , **INDEPENDENT MAGAZINE PUBLISHED IN SHEFFIELD AND MANCHESTER**. IT IS ALL ABOUT **SUPPORTING INDEPENDENCE IN ART** , **TRADE AND CITIZEN JOURNALISM** . **LOCAL PEOPLE ARE STRONGLY ENCOURAGED TO CONTRIBUTE AND EACH MAGAZINE INCLUDES ARTWORK FROM A DIFFERENT FEATURED ARTIST** .

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EDITORIAL

It's been a great year at Opus Towers. We are chuffed with how the Festival of Debate unfolded and are making inroads into a 2016 festival, divided across Spring and Autumn seasons. More info on the Favourites page. We've had some fantastic content and artwork in Now Then in 2015, so thank you to everyone who has contributed their words and images.

Another new project is Gadabout, an Opus Presents gig series which roams from venue to venue. This month we take up residence at the University Drama Studio on Saturday 19 December for a good knees-up, with acoustic entertainment and festive celebrations from Holler (Fay Hield and Jon Boden of Bellowhead), Gluepot (M G Boulter and Lucy Farrell), Neil McSweeney, Richard Masters and more. Tickets available via WeGotTickets for 6 quid.

Have a great Christmas. Don't forget that it's the thought that counts, not the price tag, and you can't get more thoughtful than unique gifts from Sheffield's independent businesses.

SAM
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

It's about supporting the things that make a community what it is – creativity, cooperation, collaboration, conscience and consciousness.

Anyone can contribute to the magazine both online and off, remotely and in person, in support or in opposition - the discussion is what matters.

We want you to write for Now Then. Get involved.

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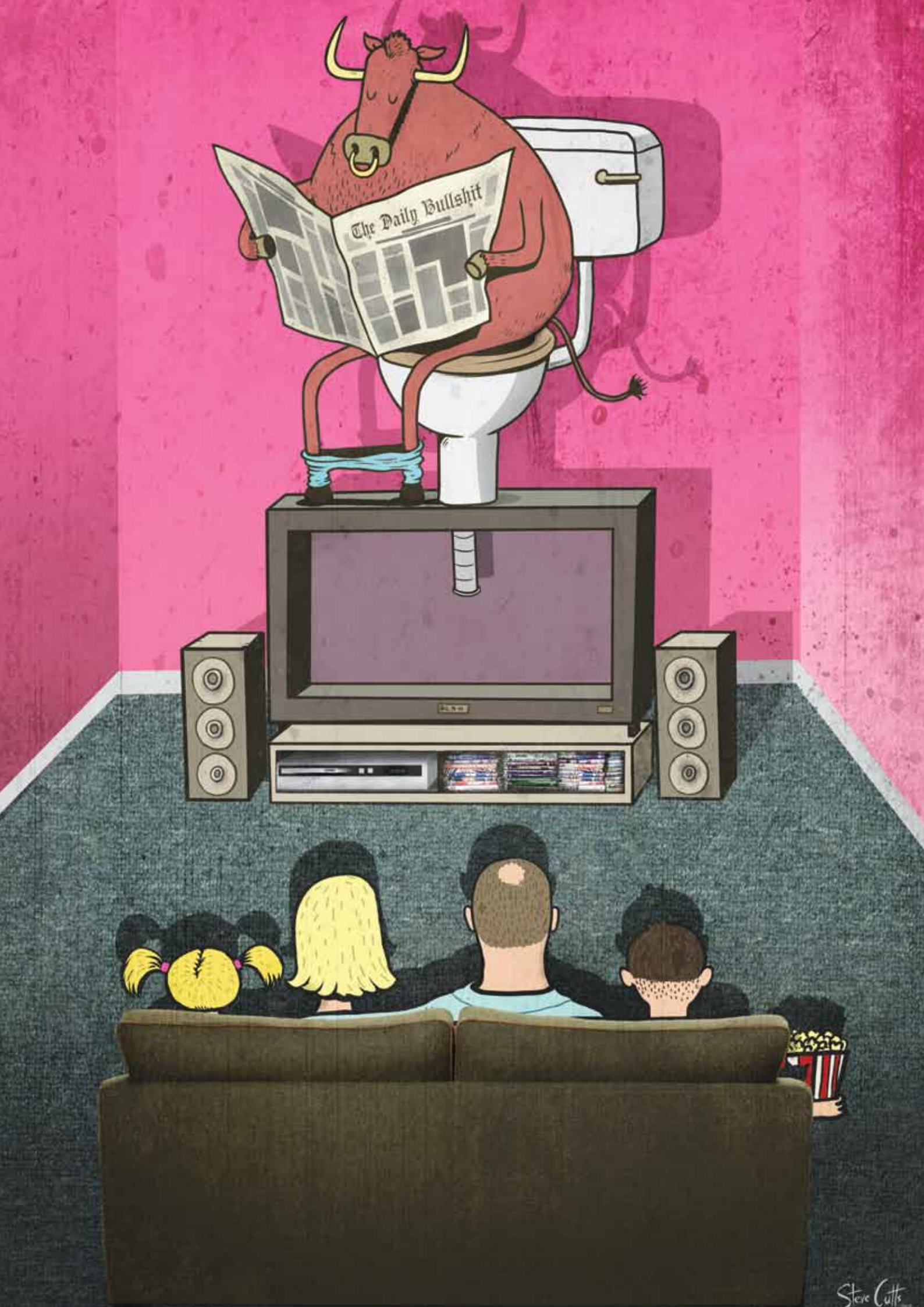
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Our Pick of Independent Sheffield

Evolutionprint



SHOWROOM
WORKSTATION
SHEFFIELD



LOCALCHECK

CHRISTMAS CHEER

.....

Seeing the crowded shops and pubs, clearly December's a time for family and friends. Our education marches us through the journey to adulthood in the company of others. It surrounds us with people who become good friends along the way. Then it stops. We're adults now. For some, that road opens onto an empty plain. Fellow students move away. It's not easy to know who you can trust. Real friends are vital and as lovely as rare jewels. Without companions around, people get lonely. A nice smile from someone on the pavement can lift my day. Imagine what a cheerful conversation can do if you haven't spoken to anyone in days. Loneliness isn't a weakness any more than, say, insomnia or bereavement. It can happen to you, to anyone.

Of course, it wasn't supposed to be this way. We were sold a glittering dream of a seamless slide into a workplace full of witty banter and great guys, the TV sitcom vision of working life. But with bullying bosses, long hours and minimum wages, it often doesn't live up to the hype. And then there's unemployment. Put a brave face on that, if you can.

What people really want is sociability, and that's something consumer products can never deliver. Over Christmas, being alone feels even more acute. That's why HARC (Homeless and Rootless at Christmas) was set up in Sheffield, providing shelter and meals for vulnerable people. If you can spare time, why not volunteer to help them? People lend a hand with everything from cooking to entertaining. Full details are on their website. The beauty of it is in giving something money can't buy - a bit of company.

Spending time with others opens the gates to new friendships, projects, fun and laughter. Rewriting the future by creating new forms of organisation has been a feature of Sheffield since at least the time of the Chartists. Regather, for

example, was an organisation in search of a co-operative dream back when it started on a quiet street called Club Garden Road. They want to bring back grassroots 'localness' in every way, from shared work to food circulation.

At first, people didn't get it, but now it's obvious - neighbourliness works. Even better, it's taking over bits of the local economy. That's sustainability - people talking, working together on life's necessities and getting over difficulties together as a community. They don't teach that in Business Studies.

As Gareth Roberts of Regather points out, for most people life is swallowed by earning a living, covering costs, making a profit. Full stop. Life's a race, they'll say, rule number one. But if life's a race, why are we running to keep up and always feeling poorer? Who owns the race track and who sets the rules? In fact, people can make new rules by getting together and making something new happen.

Regather is there to help people meet, try new ventures or just support by being a customer. They recently started opening for evenings of music, comedy and fun. The local pub, The Beer Engine, also gets more trade. This is the local economy benefiting, and there's plenty of room for other such co-operations in this grassroots forest of real human interactions. When people really get talking, new partnerships grow into projects that can flourish for years or even generations, harvesting a lot of good along the way - something to think about in the Christmas consumer rush.

Hosted by Alt-Sheff

harc-sheffield.org.uk | regather.net | alt-sheff.org

SHARROW FESTIVAL XMAS PARTY

11 DECEMBER | 8PM TILL LATE | CREMORNE

Celebrate the joys of life and Sharrow with four live acts and three DJs. Bongo and The Soul Jar, Inavibe, The Unscene and Sushi are joined by DJs Dank Zappa, Papa Al and Duncan Emperor of Bling. The £3 suggested donation goes towards Sharrow Festival 2016.

sharrowfestival.btck.co.uk

CRITICAL MASS

25 DECEMBER | 6PM | MEET AT TOWN HALL

Ever been on a mass bike ride? They're great fun, on the last Friday of each month. This year that means Christmas Day, so don't expect masses. Who knows if anyone'll turn up? Go and find out. If you do go it'll happen, because it's a self-organised event.

sites.google.com/site/criticalmasssheffield



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MT PLEASANT

MAKING A DIFFERENCE FOR EVERYONE

.....

Mount Pleasant Community Centre, the wonderful Grade II listed Georgian mansion and stables on Sharrow Lane, is under threat of being sold to a private property developer, who wants to turn the main building into around 20 luxury retirement flats and build around 40 new ones, having razed the old Victorian Highfield Special School to the ground.

The main house and stables were built in 1777, making them a year younger than the United States of America. Rather than letting private interest take these incredible buildings for profit, we're going to make sure they're retained for another 238 years as a central hub for an area wanting to deal with the challenges it faces and restore its community for everyone.

Pennie Raven and I have been working with the Council on our project since 2012 and have a community-focused vision for the site. Too many of our heritage buildings and community resources have already been lost and we've managed to get a hold put on any deal signing until our scheme has been given a fair shot.

To pay the bills we run our own businesses, but I guess you'd call us 'social entrepreneurs', because of the work for the city we're already involved in, supporting businesses, projects, individuals and students. Together we run PechaKucha Sheffield, which has been showcasing the amazing things that happen in Sheffield for the last five years. Pennie is also the founder of Sheffield Soup, the pitching event that sociably crowdfunds local people's ideas. Both of these initiatives are part of global networks of like-minded people and we hope they make a real difference here in our city.

In saving Mount Pleasant, we'll create a place to bring community, compassion and real social responsibility together with a broad range of activities and people, all working together to help each other, the local area and Sheffield as a whole.

We're building the blueprint for a co-housing, co-working 'living lab' in the heart of Sharrow, a centre for collaborative engagement in an active environment for people to live, work and learn together. All the activities that happen in, around and connected to the site and existing local projects will work on overlapping 'avenues', each focused on tackling the real issues we face, like our energy, food, health and wellbeing, how we work, enterprise and start-up support, housing, social care, homelessness and loneliness. These will be supported by local people, training, workshops, a fab lab and all sorts of amazing activities and events that will allow everyone to get involved.

All this will sit in the redeveloped grounds that will connect Abbeydale Road, via Mount Pleasant Park, through the site to

Sharrow Lane. It's about real, revolutionary placemaking.

Your initial reaction might be that this sounds a little idealistic, but if everything stacks up to mean it's actually possible then it's clearly what we should be doing. We're not only breathing new life into and regenerating this site, but we're also building a new framework that will enable others across the country to do the same in their communities.

The current developer's proposal may speak to the housing shortage every demographic in the country faces, but the community's need for a luxury retirement village is questionable. Fortunately, as the majority of their scheme is new build, we believe an alternative site which doesn't have a beautiful heritage asset on it would be a significantly less expensive and more profitable scheme for them. We feel sure that putting their energy and resources into finding a more suitable location will prove successful.

Our vision is about local people creating innovations which lead to real sustainability, where the community develops the ability to look after itself. We all know there are more cuts coming and that any sort of support and provision will disappear. It'll be up to all of us to make a difference, and we're going to ensure Mount Pleasant is the centrally placed catalyst to do just that.

Jonny Douglas



savemountpleasant.co.uk | @SaveMtPleasant
Photo by Dora Dc Photography

PLACEMAKING

AFTER THE TWITTERSTORM

.....

Two recent examples in Sheffield show how social media can quickly mobilise and energise people's opposition and challenge an apparently indifferent planning system. The Save Devonshire Street and Save Our Cultural Industries Quarter campaigns helped amplify concerns about how our city is being developed, but they also show that we need practical solutions to deliver long-term positive outcomes.

Sheffield is not alone in experiencing this. There has been an upsurge of opposition against development, with campaigners, community activists and architects getting themselves in a social media lather wrestling with an 'insensitive' planning system and development industry. London is undergoing massive development pressure, resulting in Susie Clapham of the East End Preservation Society stating recently: "The public has realised that terrible schemes are being given planning consent. If we want to keep the buildings and areas we love then we are going to have to fight for them."

Those same frustrations can be felt in Sheffield. We need to channel this, moving our focus from campaign and crowd funding tactics to achieve lasting solutions. I want to chart a path towards helping mobilise independent technical expertise for communities to deliver welcome development.

Sheffield bought into the optimism of the 50s and 60s, producing some of the UK's more elegant contemporary housing estates, civic buildings and modernist infrastructure. It planned and built new innovative social housing, schools and health centres, investing heavily in a confident vision of the future, but by the late 70s this was fast disappearing.

Throughout the 60s and 70s, our cities underwent great change, embracing new forms of residential, retail and business accommodation. Too often these were foisted on communities via compulsory purchase, dramatically remodelling places with little or no consultation.

Despite these improvements in our cities, this top-down, wholesale modernist re-engineering of our communities all too often ignored people's social, cultural and domestic histories, relationships and identities. Anyone who raged against this progress was seen as out of step.

Today we all enjoy the outcomes of these campaigns led by Betjeman, Nairn, Pevsner and Jacobs, saving St Pancras, Covent Garden or Borough Market, to more localised examples in Sheffield with the growth of community-led housing associations such as North Sheffield HA, now Arches Housing, set up in the wake of community campaigns. These campaigns looked to breathe new life into much loved community buildings or

housing threatened with wholesale clearance and demolition across many parts of city.

So what? What has this got to do with today's campaigns? For me it's about recognising that out of this turbulence, meaningful outcomes emerged. Today we have more tools at hand, thanks to the past. We should use them, especially those afforded by the Localism Act 2011, in shaping our places.

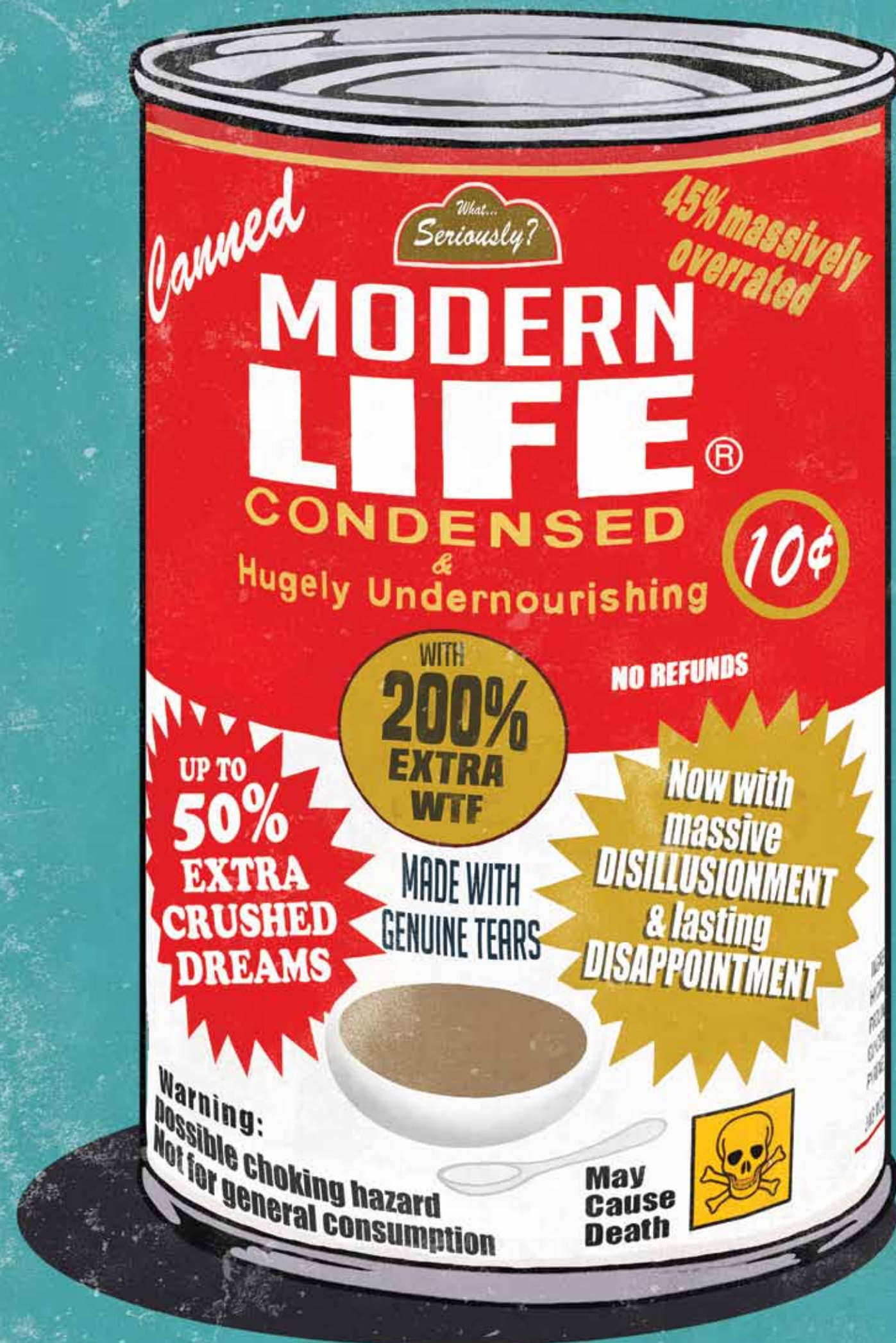
A neighbourhood plan provides local people with an opportunity to develop a plan for their area, and with it take greater control over the nature of development. It enables people to decide where new developments should be located, what they should look like and even, in some circumstances, grant planning permission for the developments they want to see go ahead through Neighbourhood Development Orders. It is not a NIMBY's charter, but it could promote QIMBY - quality in my backyard.

Neighbourhood plans can be created by town and parish councils, but in areas where no town or parish councils exist, a Neighbourhood Forum - which must consist of 21 people who live, work or have an interest in the area - can be created to steer a plan. The exact boundaries of a neighbourhood are subject to agreement with the local authority and the plans will be subject to a public consultation and ballot, but once in place, these plans form part of the statutory plan.

Why not neighbourhood plans for both quarters? Let's set up forums for both, placing them at the heart of a planning process that could start to heal some of the scars opened up by the recent campaigns. Let's use the momentum from the campaigns, increase civic pride, social and business participation which may, over time, lead to better informed design solutions that are more sympathetic to both quarters' ambitions. A neighbourhood plan could bring forward localised planning policy to ensure heritage, accessible business space and other concerns are properly addressed.

Richard Motley

integreatplus.com





Steve Cutts

GET CREATIVE



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ST

Thank you to everyone who's followed, liked, supported, joined, and been part of Union St coming alive in 2015.

Over the last 12 months we've trebled our membership as a city centre co-working space, where you can bring your laptop and work alongside a growing community of freelancers, contractors, and people developing self employment.

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www.union-st.org
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What's On This Winter!

Fully equipped with exhibition spaces, community cafe, pottery and art studios, The Art House is a beautiful new building in Sheffield's city centre, and we're open to everyone this winter. Not only this, but some of the city's best artists will be providing professional, friendly tuition in so many different mediums- why not give us a go?

Christmas Specials

December 5th

10am-2pm:

Children's Festive Pottery Painting £2.50

1-3pm:

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Christmas Cartoon Workshop £10.00

December 19th

1-3pm:

Christmas Table Decorations £10.00

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RICHARD WILKINSON

EQUAL SOCIETIES ALMOST ALWAYS DO BETTER

Richard Wilkinson is Professor Emeritus of Social Epidemiology at the University of Nottingham. He studies the relationship between health and other factors in different societies. Together with fellow epidemiologist Kate Pickett, Richard wrote the international bestseller **The Spirit Level: Why More Equal Societies Almost Always Do Better**. The book sets out a range of evidence that economic inequality harms social wellbeing, eroding trust, increasing anxiety and illness, and encouraging excessive consumption. Richard is a co-founder of The Equality Trust, an organisation that campaigns to reduce economic inequality.

Could you start by giving an overview of the argument made in The Spirit Level?

What we do in the book is simply show that a great many problems with social gradient, problems that tend to become more prominent lower down the social ladder, are much more common in societies with bigger income differences between the rich and poor. One of the interesting things is that fairly well-off middle class people with good jobs and education do worse in more unequal societies. Less equal societies have rates of infant mortality or mental illness two or three times as high as the more equal societies. Homicides or teenage birth rates, those kinds of problems, you get levels as much as ten times as common in more unequal societies, and that is because it's not just the poor who are affected by inequality.

What are the main ways that income inequality causes these issues in society? Is it one thing or many things?

The bigger the material differences between us, the more emphasis is placed on status and class. We judge each other more by status. We worry more about how we are judged. Status anxiety increases at all levels of income in more unequal societies. That is a very important stressor. It affects the quality of social relations in our society and we are particularly sensitive to issues around the quality of social relationships. Studies looking to see what kind of things most reliably raise our cortisol levels, the stress hormone, find it's worries about how we are seen and judged that matter most – threats to self-esteem or social status. Basically, we're worried about making fools of ourselves, how we are seen and judged by others. That kind of thing, which psychologists call social evaluative threat, becomes stronger in a more unequal society.

The relationship with violence is one of the most indicative of what inequality does to social relations. Because we judge each other by status, status becomes more important in society, people become more sensitive to being looked down on. Humiliation and loss of face – those are the triggers to violence.

Socially cohesive societies are more likely to be economically equal, but economic equality promotes social cohesion. What makes you convinced that economic inequality is the main factor?

We know that the rise in inequality from 1980 came from neoliberalism and a reduction in top tax rates, privatisations and all the expansion of income differences within companies. No economist ever suggests that social cohesion changed dramatically and led to those other changes. If you are to explain it some

societies get worse if you increase the social status differences. The only surprise is that they don't just increase amongst the poor.

Do you think there are any key bits of evidence still to be gathered or is it about pushing the evidence we already have?

We have to make the rich feel that instead of being respected for their money and wealth, we regard them as greedy and selfish. At the same time, there is a growing sense in the population that so much of this status stuff is stupid and divisive. People are starting to break through it. That's going to continue. You see this not only in the popularity of our book, but also the huge rise in publications on inequality and the media attention to the issue, in the election of Corbyn for the leader of the Labour party, the support for Bernie Sanders in the United States. The idea that someone calling himself a socialist in the States can get a substantial following in opinion polls is quite remarkable.

People are developing ways of working that focus on sharing and more equitable relations. In Sheffield groups like Regather, Union St and the Student Housing Co-Op share skills and buildings.

It's extremely important. In the long term, we have to move to democratising the economy in terms of employee ownership, employee representatives on company boards. It's in large companies that the inequalities are first created and status differences are most clear in terms of order givers and order takers and line management. People say an employee buyout can turn a company from being a piece of property into a community. It's in the workplace that we have most to do with

“AN EMPLOYEE BUYOUT CAN TURN A COMPANY FROM BEING A PIECE OF PROPERTY INTO A COMMUNITY”

other way, the problem you have to explain is why, for instance, the United States has worse health than most other developed societies, more people in prison, higher homicide rates, highest obesity rates, highest rates of teenage pregnancies – a whole host of problems that people normally think of as unrelated to each other.

In more equal countries – Japan, the Scandinavian countries – all those things are much, much better. You have to think of something capable of affecting imprisonment, maths and literacy scores, mental illness, teenage pregnancy. You have to think of another cause sufficiently deep-rooted in society to affect problems that are apparently so different from each other.

Epidemiologists like yourself study changes in health across populations. When did you start to look beyond health to other things like crime?

This isn't a story I invented. It was in the 1970s that the first papers came out, at least 60 on violence and inequality and at least 300 on health and inequality. But it wasn't until Kate Pickett and myself got into writing The Spirit Level that it clicked that it wasn't something special about health or homicide. It was something to do with problems with social gradients in general.

Things like breast cancer and prostate cancer have very little or no difference in rates amongst rich and poor. Things like heart disease or death rates for people of working age have strong social gradients. We found that the bigger the social gradient, the stronger was the effect of inequality. The picture really is very simple. Problems related to social gradients within our

each other and we ought to be able to make that a better social space. As workplaces become more democratic, the income differences within them also reduce.

What can people do in their day-to-day lives to help reduce income inequality or the impacts it has?

I think we have to show we're angry about it. Politicians must take firm action on these issues. We must also support moves towards greater economic democracy. There should be tax incentives towards employee-owned and co-operative companies. There should be legislation for employee representatives on company boards. A number of members of the European Union have that kind of legislation. We don't, and we need it.

Jason Leman

The Equality Trust has local affiliated groups across the country, including in Sheffield. Sheffield Equality Group are running the Inspiring Cinema series of films and activities in the run-up to the release of **The Divide**, a documentary following the themes of The Spirit Level, which it will screen on 4 May.

equalitytrust.org.uk | sheffeldequality.wordpress.com
thedividedocumentary.com



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BITFIXIT

BRIDGING THE INTERNET GAP

.....

The internet is a new form of literacy and, just like other sorts of literacy, having it gives you power. It can empower you to find a better job, research what politicians are claiming, and organise and socialise directly with others across the world. But not having access to a reliable computer means you lack this power. It only takes a single virus or a fault with a power cable to stop you in your tracks. For some of us, this means an annoying and expensive trip to a repair shop at the weekend. For others, it means no more internet for the foreseeable future.

As the internet gets ever bigger and more important, the gap between those who are connected and those who aren't gets wider and wider. This wonderful technology should be used to connect us all, not drive us apart.

That's why I founded BitFIXit, and why our members have been volunteering to fix our neighbours' computers every Saturday for the last 11 years. We've helped thousands of people in Sheffield get a few extra years of life from their old machines, removed millions of pieces of spyware and viruses, and drunk hundreds of cups of tea along the way.

Our project opens its doors on Saturdays from 12-3pm at Abbeyfield Park House in Pitsmoor and we welcome all computer problems, apart from mobiles. Because our community clinics are 'pay as you feel', it's easy for us to build trust with our visitors. We'll happily spend a couple of hours repairing a headphone socket, when commercially this is dismissed as 'uneconomical'.

We like to give people open source software like Linux, GIMP and OpenOffice because they are free. Free to use is a must, because most of our visitors can't afford to pay Microsoft or Apple hundreds of pounds, but these programs are also free in a subtler and more important way. These programs are literally open. You can go inside them, look at them and change the way they work if you want. This is important because there is nowhere for manufacturers to hide anything. If Volkswagen engines had open source software then we could have found them cheating emissions testing much more easily. If Skype was open source we might have spotted how the NSA had the ability record everything we said.

It's a challenge to the capitalist concept of intellectual property. Rather than restricting and monetising, the mantra is sharing and empowering. Like the polio vaccine, modern software is too powerful and too important to allow a small group of powerful companies ownership so they can maximise their profit. Luckily, many of the world's best software writers feel the same way. They hate the licensing and patent restrictions that get in

the way of them making the next generation of cutting-edge software. Many of them contribute to open source projects in their spare time. Linux is one of the biggest collaborative projects in the history of the planet.

The basic tenet of science – speaking a common language of Latin – gave rise to an incredible age of discoveries and inventions, as knowledge from Arabic, African, Indian, Chinese and European traditions mixed together. The modern world owes its development to that freely flourishing spirit of exchange and learning. But we've allowed our biggest companies to twist the frameworks of patents and licensing into bizarre forms of enrichment for them, to the point where Apple has a patent on the rounded rectangle and format wars make products obsolete before they can mature.

We see our humble work of removing spyware and repairing power sockets as part of this larger battle for power. We try to keep our neighbours on the internet, connected with each other and literate, because that is power in the modern world, and we want it shared.

Gareth Coleman



You can bring your computer problems to our community clinic on Saturdays, 12-3pm, at Abbeyfield Park House, S4 7AT. BitFIXit also offers a professional callout service. We're at Union St co-working space every Friday, 10am-6pm.

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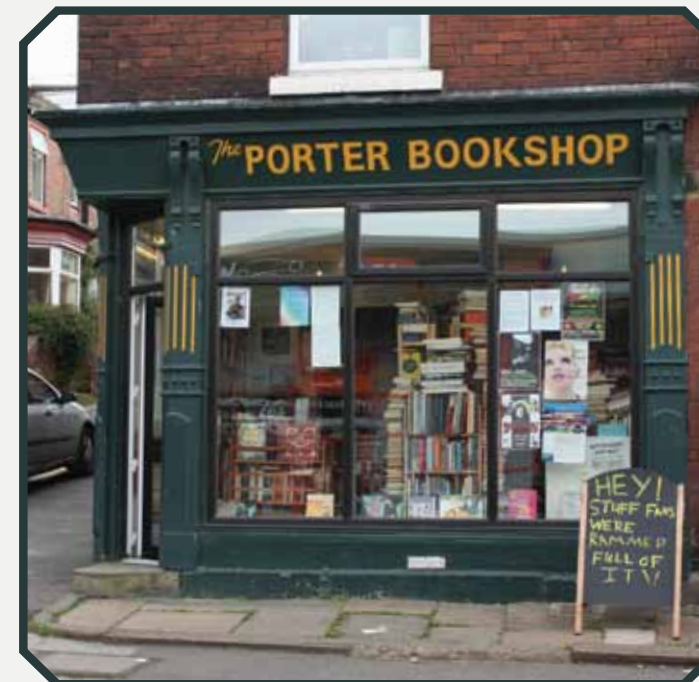
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FOOD

FESTIVE FEASTING

.....

At this time of year, our senses are overloaded with the aromas of rich roasted meats, sweet mince pies and the warming spices of mulled wine, which evoke memories of our favourite festive food rituals.

Everyone has a favourite part of December, even if you're a 'bah humbug' type, whether it's enjoying time with friends, choosing what 'the meal' will be on the 25th or going out for Christmas drinks.

It's all too easy to be carried away by the hype each year, so it's always good to remember that this is a season to spend time with your nearest and dearest, buy thoughtful gifts and indulge in celebratory food. You don't have to get up at 5am or spend a fortune to have a great meal.

You can add your own little sparkles with a celebratory drink (see the Starmore Boss recipe below), a selection of delicious cheeses with advice from specialists such as Porter Brook Deli, or indulge in prawns and smoked salmon from JH Mann for a decadent prawn cocktail. You can also enhance dishes easily by adding extra touches like glazing carrots with honey or adding chopped bacon to sprouts.

To help you with your preparations, here is our showcase of places to stock up on festive food, drinks and gifts. Look out for what's on your doorstep and make the most of your local shops. Happy Christmas!

Ros Arksey
@Nibbly_Pig

MULLED CIDER

Recipe by Starmore Boss

2 bottles of 75cl cider
4 cloves
2 star anise
1 nutmeg, whole
1 vanilla pod
4 tbsps sugar
1 cinnamon stick
Zest of 1 orange

Put all the ingredients into a big pan and heat gently. Don't boil the mix, but simmer for about five minutes. Strain and serve.

Go to nowthenmagazine.com for additional recipes - Christmas Beef Brisket and Cinnamon Vodka



Photo by geishaboy500 (Flickr)



BUTCHERS

Beeches of Walkley have their award-winning sausages, bacon, free range chicken, lamb, beef and pork alongside festive hampers.

Roney's on Sharrow Vale Road have their famous Kelly Bronze turkeys, 28-day aged beef, lamb, pork and chicken, plus sausages and bacon for your pigs in blankets.

Mr Pickles on Abbeydale Road have a fine selection of beef, pork and turkey, on top of Christmas Yorkshire hampers, baked treats from Lottie Shaw's, condiments including Rosebud Preserves Boxing Day chutney, and Christmas coffee from Frazer's Coffee roasters.

wedoliver.com | hogroastsheffield.co.uk
mrpicklesfoodstore.co.uk



Photo by Mike Licht (Flickr)

GREENGROCERS

Barra Organics on Sharrow Vale Road stock festive favourites such as sprouts on stalks, figs, pomegranates and clementines. They are also selling Christmas wreaths made by the local biodynamic growers and young people of Freeman College.

Beanies Wholefoods on Crookes Valley Road have a great selection of organic and non-organic produce, some grown by Sheffield Organic Growers. They are offering a 'let us do your shopping for you' service and a Christmas collect veg box containing all your festive essentials.

New Roots wholefoods not-for-profit shop on Glossop Road is run by volunteers, all veg is sourced as locally as possible and their veg boxes are delivered by bicycle. All proceeds are passed on to charities such as ASSIST.

facebook.com/thebarrasheffield | newroots.org.uk
beanieswholefoods.co.uk



DRINKS

Starmore Boss on Sharrow Vale Road have lots of Christmas drinks ideas and recommendations, with some amazing single cask whisky from family-owned Douglas Laing and The Crystal Head Skull Vodka, owned by actor Dan Ackroyd, which comes bottled in a stunning skull-shaped bottle.

Hop Hideout on Abbeydale Road have lots of gift sets and special Christmas ales, including Brouwerij De Ranke's Pere Noel, Great Heck's Bad Santa and Ilkley Brewery's Mary Christmas. Look out for in-store tasting sessions this month.

Beer Central in the Moor Market have 14 Christmas beers plus gift boxes. Bradfield Brewery's Belgian Blue, Welbeck Abbey's Cocoa Noel Choc Stout and Wiper and True's Plum Pudding Porter are festive favourites.

starmoreboss.com | hophideout.co.uk
facebook.com/BeerCentralLtd



GIFTS

Filthy Gorgeous on Abbeydale Road have bespoke apple crate Christmas hampers, fine natural wines, raw chocolates and organic turkeys and geese to order. You can even book a wine tasting session for your Christmas party.

Cocoa Wonderland on Ecclesall Road has festive bird boxes filled with shards of handmade chocolate. The limited edition flavours are Christmas cracker, popping milk chocolate with honeycomb, Christmas pud, dark chocolate with rum, raisin and eggnog, and white chocolate with rich, spicy eggnog flavours.

Urban Pantry in Crookes is stacked with food goodies, with an abundant cheese selection, cured meats and deli treats, plus a range of Yorkshire products like Sheffield Honey, Pure North Cider and Tipple Tails cake.

wildstarfood.com | cocoawonderland.co.uk
urbanpantry.co.uk

Don't forget Nether Edge Market (6 December) and Sharrow Vale Market (13 December)

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WORDLIFE

HOSTED BY JOE KRISS

.....

One poem comic for you and one poem this month. This is the third time we've included one of Julian Peters' visual interpretations of poems in Now Then. With the culmination of centenary events marking WWI and with Remembrance Day last month, it felt particularly relevant to feature this piece. Before going to print, the whole world got a bit more scary and this piece feels like it might have something to say on more contemporary events too.

'Sheffield Slowly Grows On You' is from a fairly new resident to Sheffield. I think all of us who have been newcomers to the Steel City at some point will find something to recognise there.

We launched our new digital project, WritingSheffield.com, last month. It's a one-stop shop for all the information you'll need on Sheffield's literature scene. Keep the poetry and prose submissions coming to wordlife@nowthenmagazine.com.

Joe
@WordlifeUK

.....

THREE DROPS POETRY

8 December | 7pm | Three Tuns, Silver St Head

Three Drops is an informal, supportive poetry night based around the themes of folklore, fairytales and myths. There will be open mic slots available on the night.

threedropspoetry.co.uk

HAMMER AND TONGUE NATIONAL SLAM FINAL

9-10 January | Royal Albert Hall | £20 weekend tickets

Slam poetry organisation Hammer and Tongue present the ultimate UK slam championships, with representatives from slams all over the UK. We're sending hopefuls Gevi Carver and Gav Roberts to represent Sheffield, and other local favourites, Sarah Thomasin and Stan Skinny, also qualified through slams at the Edinburgh Fringe. Also featuring Hollie McNish, Simon Munnery and lots more.

hammerandtongue.com



Interested in performing or writing something for Wordlife? Contact Joe Kriss at wordlife@nowthenmagazine.com

Sheffield Slowly Grows On You

As I walk up the city's left shoulder
—Lady's, Waingate, Angel, Hay;
higher: High Street; further: Fargate—
past bus avalanches and supertrams boulder
my way,

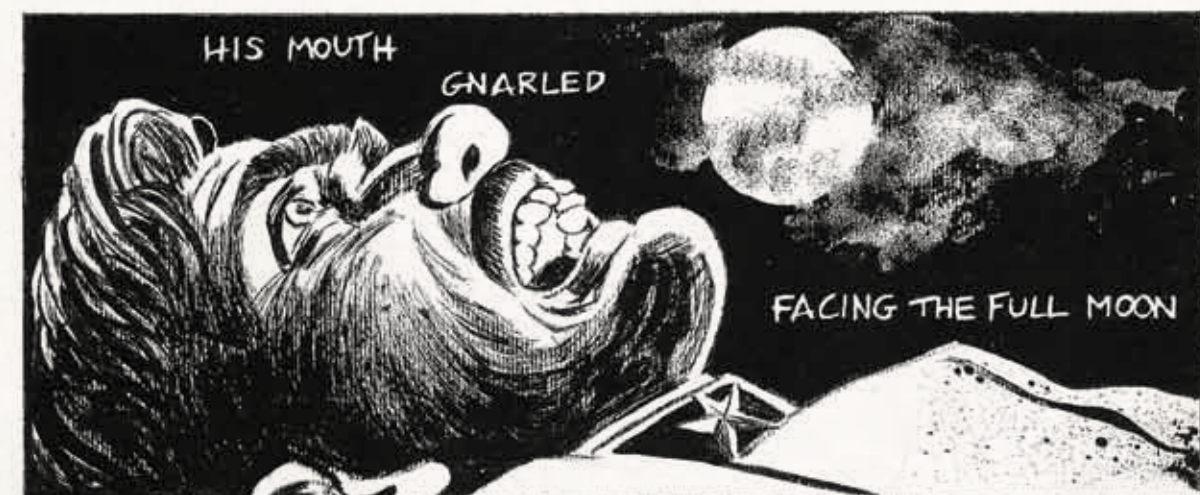
I join Internationals, Immigrants, Wayfarers
Moving up the same steep track
to pence, or pensions, or party belonging,
Witnesses, Watching their way into heaven,
Buyers, Working their way into debt,
Singers sing Surrey Street into a home
with their song,

And the Banker's Draft thinker
(not drinking but sitting)
observing us all week through.

Sheffield slowly grows on you.

A. Geurts

VIGIL BY GIUSEPPE UNGARETTI (1915)



TRANSLATION BY MARCO SONZOGNI AND ROSS WOODS
DRAWINGS BY JULIAN PETERS

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COOL BEANS



GIFT IDEAS

Dear Advice Arnold,

I know this time of year must be hard, what with your wife leaving you and taking custody of your three kids last Christmas and all that, but I was wondering if you could help me out. I'm currently running dangerously low on cash after a big night at the casino and pay day isn't until 28 December. Have you got any gift ideas that require minimal (and I mean seriously minimal) spending?

Barry, Newcastle-under-Lyme

Hi Barry,

Thanks for bringing up an extremely painful memory that I've been trying to suppress with positive thinking and heavy medication. Let's hope your family never see you for the low-life, selfish, reckless moron you really are. Oh, and happy holidays. Hope it's a good one.

As for cheap gift ideas, here are some presents that have gone down well with friends and family in the past. Just make sure you credit me in any social media posts.

1. Modern Day Mixtape - Making a mixtape for a loved one is a thoughtful gift, but those blank CDs just aren't cheap enough. Instead, find the songs on YouTube and scribble down a list of URLs.
2. Fun Fishing Game - Gaffa tape a sieve to a long stick, give it to your kids and send them down to the nearest pond. If you're lucky they might even bring back dinner.
3. Lickable Lingerie - Spice up your love life by making your wife a bra and knickers set out of Dairy Lea. Top tip - the more out of date it is, the thicker the hold.
4. Air Guitar - Simultaneously give your child the gift of music and the rest of the house the gift of peace and quiet.

I think I've given you enough to work with here. Happy New Year. Never contact me again.

Advice Arnold @chrisarnoldinc

WINE NOTES #2

Alcohol: Ooh, yes please.

Colour: An instant-grey-teeth red. A deep, bilious red that you will soon see bubbling in cauldrons.

Nose: A wince-inducing aroma that already contains hints of the hell to come.

Body: Seductive here and there, showing a bit of leg. Mmm, yes... but don't be taken in. This seductress is a bleak vision from the second circle of hell and eternal violent storms be upon your soul if ye allow appetite to sway your reason.

Flavour: Quite nice. Strawberries and blood.

Throat sting: Like a swarm of bees through an acid-laced wood chipper.

Finish: No. Damnation is eternal.

Drinkability: Would drink again, but unfortunately my mouth has been sewn shut as punishment for speaking out of turn on Hell Induction Day.

Cost effectiveness: 1x glass = 1x eternity in the throes of a horrifying and humiliating hell, so very good, I'd say.

General thoughts: Hell isn't as bad as people make it out to be. No Sunday trading laws down here, so that's quite good. I'm saving hundreds on central heating too. I don't know what all the bad press is about really.

Chris Delamere @spinetrolley

Chris is one of two adult humans who writes and presents the Dispatches From The Communal Bathroom podcast.
communalbathroom.com



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Starters: Cream of spinach and Austrian smoked cheese soup served with warm soda bread. (v)
Scottish smoked salmon, avocado and prawn gateaux served with rye bread and butter.

Mains: Traditional Norfolk roast turkey dinner served with all of the festive trimmings.
Parsnip, cranberry and chestnut roast served with a red wine and cranberry gravy. (v)

Desserts: Luxury Christmas pudding served with either a boozy brandy sauce or vanilla custard.
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Sat 12. The Christmas King Bee Rhythm & Blues Club. £4
Sun 13. Green City Blues. £5
Thu 17. Wagon Wheel Presents: Big Convoy + David Venn + Support. £5
Fri 18. Go Go Gorilla Presents: Sister Cookie & Her Band. £10 adv, £12.50 otd.
Sat 19. Benji Kirkpatrick & Janie Mitchell. £8.50 adv
Sun 20. Haze Christmas Concert. £5
Thu 31. The Crying Island DJ set + mini beer festival

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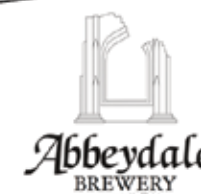
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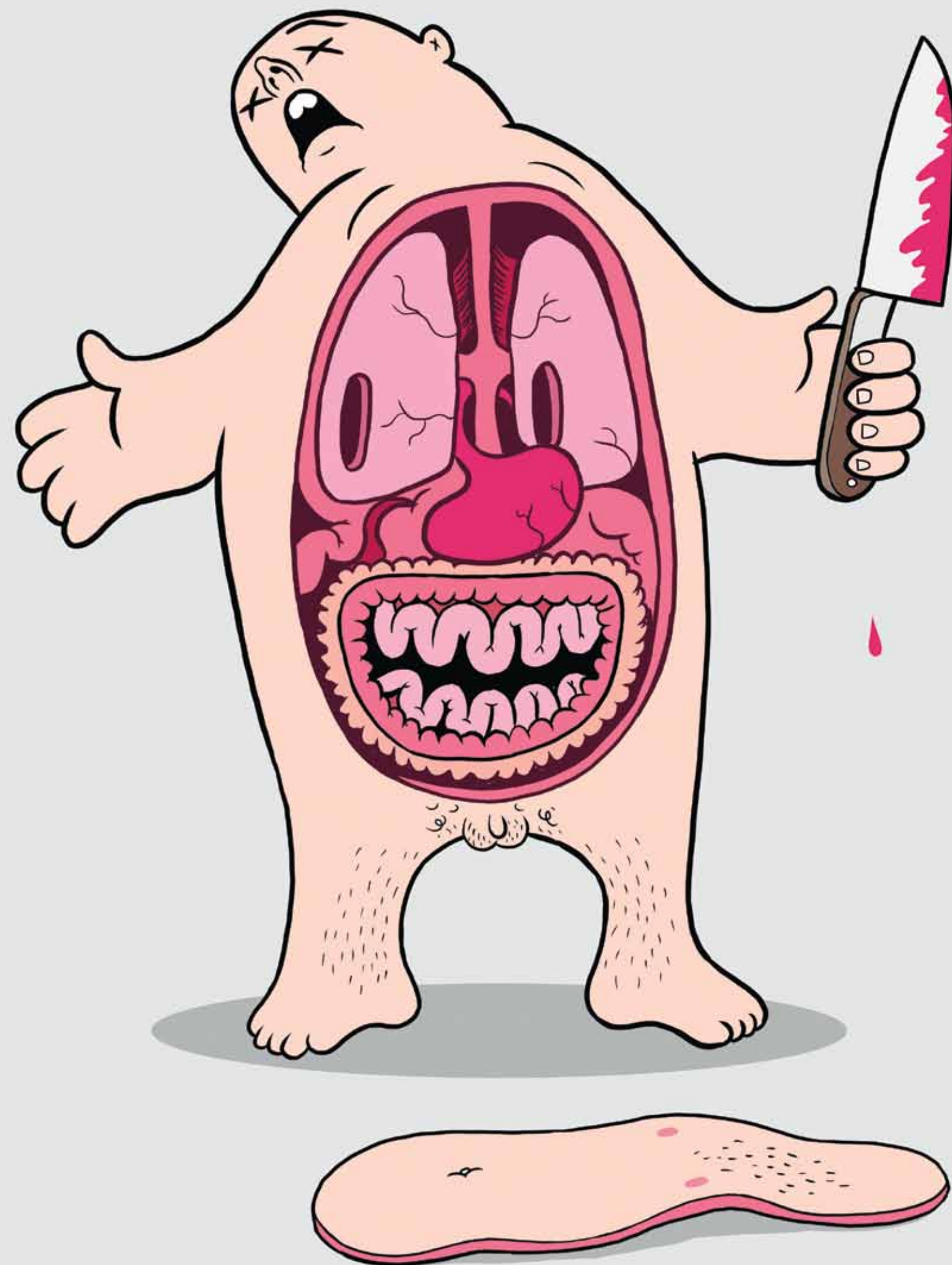
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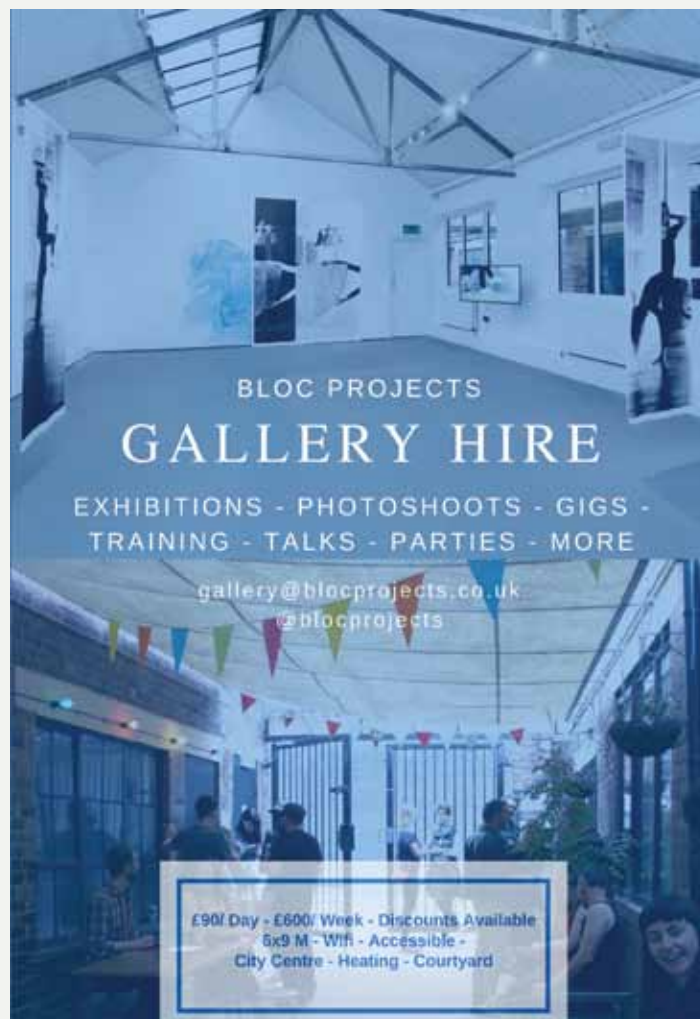
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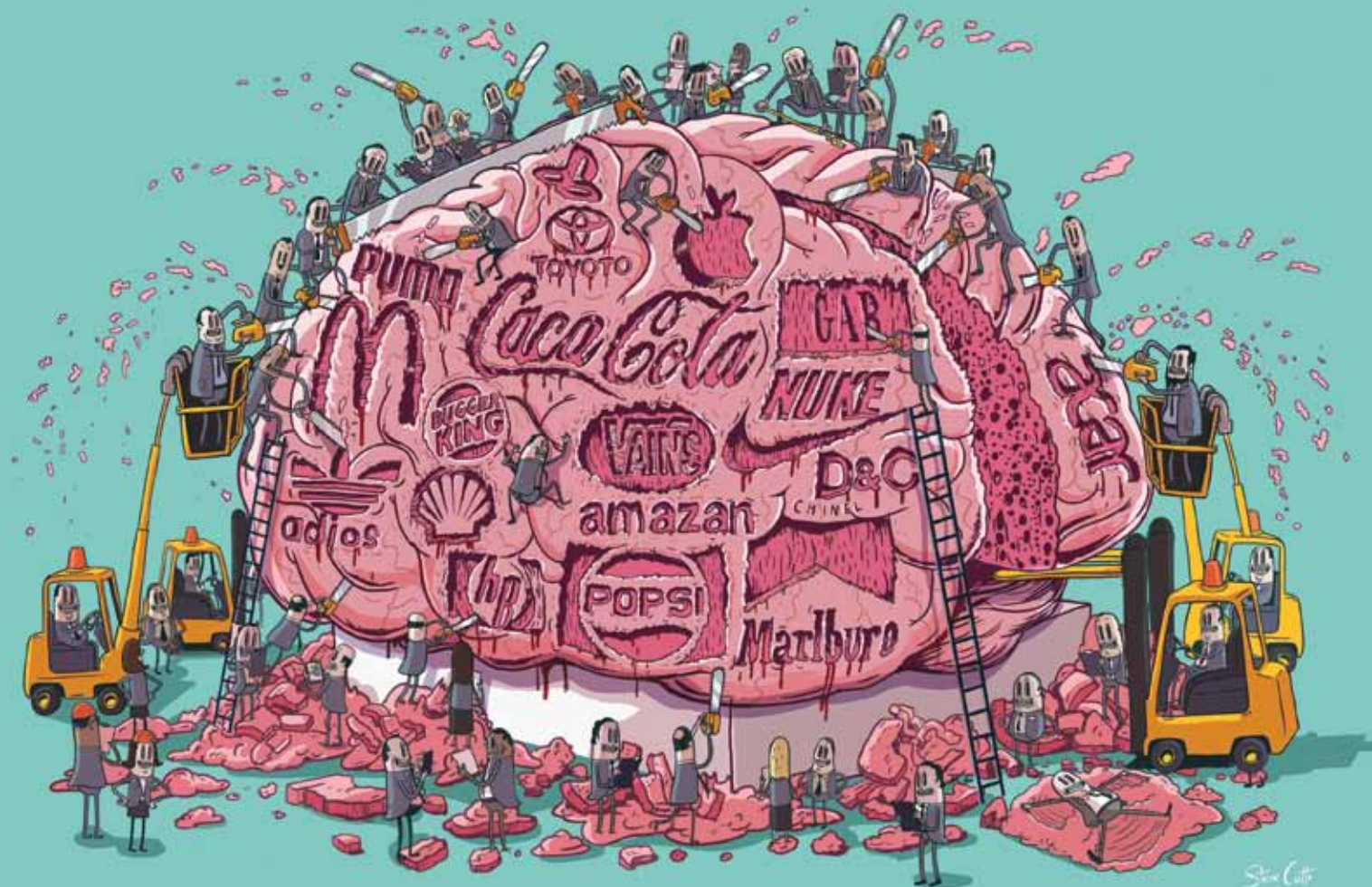
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STEVE CUTTS

IN THE BLEAK MIDWINTER

.....

Steve Cutts started his career as an illustrator and graphic designer at a London agency, working with international brands before deciding to go it alone as a freelancer from 2012. Having been picked up online throughout 2015 by a number of well-known online media, his illustrations and animations are nuggets of bitter truth sweetened with grotesque humour. One of the reasons we invited him onto our pages this month is that his work is consciously, unashamedly political. Well, that and his frankly fantastic Evil Santa, which takes pride of place on the front cover this month.

How would you describe your work?

My work is a satire on the way we live, using black humour to convey a darker message. The topics I choose are fundamental aspects of modern society that surround us, so naturally they are the subject of much of my work, the things that affect us on a daily basis - poverty, corruption, greed, the media and social media,

daresay that even without being employed by an agency, I think I would have developed these skills one way or another.

Is it hard to balance your creative and commissioned work?

It can be tricky. This year a few big projects have come my way, so there hasn't been as much time as I would like for personal projects, which I feel are equally as important in terms of personal development as an artist. But I enjoy working both to a brief and on self-initiated work. The joy of the self-initiated work is in the absence of a looming deadline, which makes it more of a relaxing journey which can unfold at a natural pace. Being freelance, the stream of projects coming in can fluctuate wildly, so I usually seize the day when a project I connect with comes along. Also, with the advent of things like Kickstarter, it's now possible for artists to get funding for self-initiated projects, so the line is a bit more blurred now.

Humour is obviously an important grounding to make the topics you look at more approachable for people, especially

“HUMOUR LETS YOU TALK ABOUT UNCOMFORTABLE TRUTHS”

consumerism, dependence, drugs, to name a few. The aim of my work is to get people thinking more about these aspects. I see a lot of insanity in the way we live, and to progress I think we need to become more aware and look at the options we have more clearly.

Was going freelance your way of having more control over who you work for and the sort of work you do?

Having more control over my work was probably the biggest single reason behind my choice to go freelance. At the agency I worked at previously, I was an in-house illustrator, so basically I would be part of any project which required any illustration and storyboarding, so there wasn't a great deal of choice in what I would be working on one week to the next. Being freelance has given me the opportunity to collaborate with charities and organisations such as the GAIA Foundation and UNESCO, and has given me a lot of freedom in where my career path is headed.

Was working for those bigger corporate clients necessary for you to build your skills and networks?

Working for the agency was certainly a valuable learning experience. It was working in-house where I first got to grips with animation software and expanded my skills with Photoshop, so naturally working on client projects helped develop my skillset. I

when they can ring true in a way which isn't at all funny.

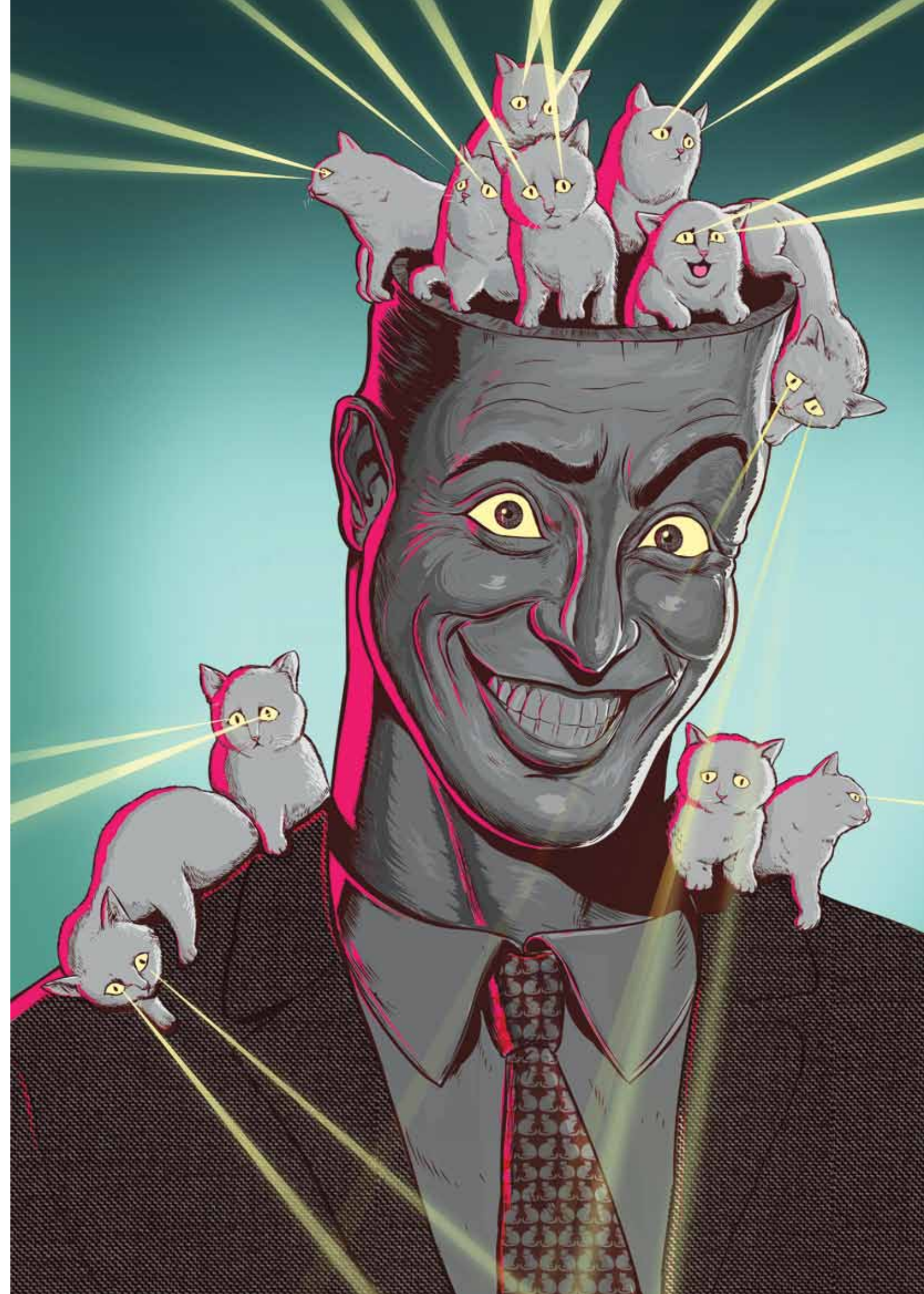
Humour is interesting in that it lets you talk about uncomfortable truths while also releasing the pressure that creates, so it's a fun yet real way to get a message across. It can also be used to explore relationships between individuals and the world we live in, emphasising certain aspects of that to draw people into empathising or identifying with situations, which I guess comes down to feelings in a way. We tear things down with our criticisms and rationalisations, but at the end of the day it comes down to how much we care.

What are your plans for 2016?

I have a few of my own animation shorts I'd like to spend some time developing in the new year. Also, I may have some exhibitions in the pipeline. Stay tuned.

Sam Walby

stevecutts.com



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SOUND

UK HIP HOP

.....

UK hip hop is a bit of a weird one. The name alone can remind you of that guy you met in the smoking area who's always going on about the time he opened up his third eye. Boom bap beats, old Kung Fu movie samples - there's probably a formula for it knocking about somewhere.

In the past year or so, hip hop on this side of the Atlantic seems to have undergone a bit of a change. While in the past it was a reaction to the commercialisation of the genre in the States, seemingly producing the opposite of what's in vogue there, it's now developing a new sound of its own thanks to a whole roster of new artists and inspirations.

One duo that embody this change are Sheffield's Trellion and Sniff. Despite having their own sound within UK hip hop, past releases like **The Skelly Zone** sound closer to a South Yorkshire Cypress Hill than anything directly informed by the UK. Over time this sound has started to move into more ambient territory.

Trellion's **Lighthouse Tape**, released this year via Bad Taste

doing vocally.

In the days of Soundcloud and Bandcamp, it's as if a mixtape with 12 tracks on it isn't enough anymore. To stand out, tapes and albums almost need to be a conscious project with a concept behind them. Look at the likes of Drake, an artist who isn't the best rapper but commands a large fan base because of his ability to craft a concept, both sonically and visually.

This attitude to producing work can be seen in the likes of Jesse. His last two EPs both have their own distinctive sound and vision, with 'Ride Home' at times sounding like the MC having his best crack at a Streets album. A look at the credits for Trellion's **Lighthouse Tape** reveal that the beats were recorded in 2014, with the vocals recorded later, showing an emphasis on the sound of the album as a whole.

Another reason for this change could be due to groups like the now disbanded Piff Gang. Whilst not making the most challenging or ambient of music, the group did a fair bit to widen what is

.....

“HIP HOP ON THIS SIDE OF THE ATLANTIC SEEMS TO HAVE UNDERGONE A BIT OF A CHANGE”

.....

Records, showed how far this sound has come on. Pitched as a 'dumbscape', the tape is at its best when listened to in one sitting. A mixture of softer, slower rapping, looping, floaty beats and less abrasive drums leave the tape feeling like a journey through a marshmallow factory. It couldn't be more different from the last release from the duo, **North Luna**.

It's not just the likes of Trellion who are embracing a calmer output. The psychedelic sounds of Onoe Caponoe and the stripped-back Jesse James Solomon are just two artists who spring to mind. The latter's **Jesse From SE EP**, released last year, and the more recent 'The Ride Home' make full use of his introspective lyrics and slow, spoken word-like flow, pitching it against minimal beats and arrangements. As a result, tracks like 'Lionel Jesse', where he does go for it, seem all the more powerful.

This move towards more low-key beats comes at a strange time for hip hop. In the US, rap seems obsessed with celebrity and beefs, whilst the music falls by the wayside. In fact, many of the 'traditional hip hop' tracks that do get a release seem outdated when compared with what the likes of Future and Chief Keef are

expected of hip hop in this country. Until Don Silk and his cohorts, it was still rare for a UK artist or group to make music outside of the traditional boom bap style. More akin to what was being produced in the US at the time, Piff Gang proved that it could be fun, much in the same way that Trellion and Sniff have embraced the 'dumb' tag.

With the way electronic music has permeated so much of music and popular culture, it's not so surprising that hip hop in this country is experiencing a change of sound. Kids who grew up with Timbaland in the US and grime over here are obviously going to be less inclined to make boom bap Tribe Called Quest clones than the generation before them.

At the moment hip hop seemingly couldn't be stronger in the UK. Finally rid of the jokey tag that for years it couldn't shake off, there's a whole host of MCs, producers and labels breathing life into the genre with styles more fluid and less prescribed.

George Springthorpe

LIVE

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CASPIAN

4 NOVEMBER CORPORATION

What is post rock, anyway? Simon Reynolds arguably coined the term as an attempt to collect together early 90s groups using rock instrumentation in non-traditional ways, but nowadays it represents a reliable aesthetic laundry list: no vocals (or minimal vocals), epic song structures, guitars that sound like synths (and/or synths that sound like guitars), and awkward time signatures (those stately Mogwai waltz-time loops or the schizoid whiplash of 7/4). Like all genres, what was once defined by its indefinability has become a formula.

This is not necessarily a bad thing. After all, a symphony is a formula, as is a pop song. What makes good art isn't a lack of constraints, but a creative engagement with those constraints, whether external or self-imposed. But post rock in the twenty-teens is perhaps under-constrained, judging by the number of acts whose music is most easily identified by recurring tonal choices rather than a unique compositional style. It feels like a genre that's all centre and no edge.

Massachusetts five-piece Caspian stand firm at that stylistic centre. Please note that I say this not only as a self-confessed fan of post rock, but also as an erstwhile post rock musician. I intend no insult, either. I thoroughly enjoyed tonight's set, and I will almost certainly chase down their new album next time I have some spending money. But I think it only fair to say that if you already struggle to tell your Explosions In The Sky from your If These Trees Could Talk, Caspian aren't going to overturn your assumptions.

For confirmed connoisseurs of the genre, what Caspian lack in novelty is more than made up by quality. Their show may not be a new chapter of musical history, but it's a solid telling of a familiar tale.

Paul Graham Raven

DUBCENTRAL

14 NOVEMBER YELLOW ARCH

All who came to Dubcentral's 16th birthday party were treated to shelter from storm Abigail, the smell of Caribbean food and the resonating boom of roots music from Jah Tubby's World System. The main arena was a stimulant for the senses - decor by Galactic Traveller created a colourful aesthetic, animated graphics presented on screen caught the eye upon entry, and beside them stood the towering sound system that made roots music palpable throughout Jah Tubby's excellent six-hour session.

Some of the best compositions in roots, reggae and dub were given appropriate treatment by the audience, who were a vibrant collective, and Tubby himself, whose track selection was consistent and without fault. The contributions of MCs Gregory Fabulous and Macki Banton were near paramount to everything else. Their performances, which lasted for the majority of the event, were raw and a vital part of the experience.

Despite the main focus being on Jah Tubby and crew, Dubcentral's Universal Hi Fi powered the smaller room but was still big on vibes. Well-versed DJs such as Venga, Skati, Fatta and Alex Deadman provided ska, drum & bass and jungle, whilst Cool Runnings Café served delicious food connected to the music's culture.

Yellow Arch's versatility and creativity has continued to grow with their feature of Dubcentral and Jah Tubby. Not only was Dubcentral's birthday a celebration, but it was also an opportunity to be part of an audience who were passionate about the music's history and to really feel roots music thanks to Jah Tubby and crew's system.

Akeem Balogun

LISTINGS

HOSTED BY
ALEX HEF-TEE

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OFFMENUT & LSS XMAS SPESH

12 December | Night Kitchen | £7/5

Sustain the bouncy, silly hungover feeling all Saturday with regular glasses of Cava and Dr Pep then head to the Night Kitchen for a Liquid Steel and Offmenut junior spesh. Highlights include bassline hero Mr V, London footwork from ITOA, a DnB treat from Reuben G & Dankle, sharp and shiny bassline from Superior Cornrows, and an extra special karaoke grotto hosted by Dunsby.

ISLAM CHIPSY W/ EEK

13 December | DINA, Cambridge St | £10/9

One of the most exciting live acts of the current nowadays, Islam Chippy, and his dual drumming support band EEK arrive from Egypt to play fantastic new city centre independent venue DINA. Frantic live keyboard from electro chaabi pioneer Islam Chippy, warping oriental scales into unrecognisable shapes, on top of manic duelling drummers. Go straight to Youtube. Support from Negra Branca, Blood Sport and Nachthexen.

SHOPPING

17 December | Picture House Social | Free

Some strong words grapple with jangly post-punk noises to shout and sneer at mindlessness. Semi Detached put on Shopping at Picture House Social, an East London three-piece dripping in snide remarks presenting their various gripes with today's world in a way that will provoke defiant smiles.

A GADABOUT CHRISTMAS

19 December | Uni Drama Studio | £6

Opus, the folks behind this here magazine, have recently teamed up with local musician Neil McSweeney to launch a new roaming gig series. After nice shindigs at Shakespeares and Cafe #9, they go bigger with a Christmas gig, featuring Holler (Fay Hield and Jon Boden of Bellowhead

A WALL OF SOUND NYE SPECIAL

31 December | South Sea | £6, MOTD

A special NYE spectacular at the South Sea in Broomhill, one of those mysterious, tardis-like venues where time behaves very cheekily. Alt rock from Invert duo Mo Dettes and Genderella, soul, jazz, RnB and more in the Speakeasy section, then closing with jungle and D&B sets from Ann D, DJ Darkus B2B Yeshecan, Tarantula Sounds and others.

More NYE events can be found on Now Then social media channels over the festive period.

Hark now hear. Noel, Noel. Happy winter solstice, Christmas, Hanukah, Yalda, Saturnalia and Black Friday to you all. May your myths be long and complicated, full of contradictions and confusion, but essentially focused on the struggle for happiness and love. Go slow on the snow. As the waddling mystic alien from Fifth Element said, "Time is not important, only life is important".

CASSETTEBOY VS DJ RUBBISH COMEDY DISCO

3 December | Plug | £12

The famous cut n' paste duo from Essex lighten the mood at Plug with a mixture of many small sounds you might recognise expertly stitched together. Their news bulletins announced important news stories to the world, including when Pope Francis gave birth and David Cameron's plea for the British people to self-harm.

20HZ SOUNDSYSTEM 7TH BIRTHDAY

4 December | Secret Massive Warehouse | £12/10

All Roots nights are fairly big, but this one is large. Three mammoth sound systems - Mungo's HiFi, 20Hz and Sinai - turning up with every single piece of equipment. Expect every kind of bass music from jungle to dub. Much more to be announced. The venue is secret and bigger.

PRISM PRESENTS PINS + SAIF MODE

4 December | Eyre Street Studios | £5

"As a one-night event featuring a variety of work, screenings and live music, Prism is an opportunity to see exciting creative work in unusual venues across the city." This month, expect to see Saif Mode and Pins perform at Eyre Street Studios.

JUNGLE LION, MAN BITES FRIDGE + MORE

5 December | Hagglers Corner | £6, MOTD

A proper night of local and kind-of local acts, including Sheffield's Jungle Lion, Man Bites Fridge, The Unscene, Meraki and Planet Earth resident Captain Hotknives.

DUBCAFE XXX-MAS SOCIAL

11 December | Harley | £5/3

Squiffy, rosy-cheeked and floating on a hot cloud of mulled wine vapours and anxiety. Ties on your heads and biros in your ears. Time to forget the week full of temperature extremes and brisk marches from A to B. Go straight to the Harley and don't leave until closing. It's like an office party, but with your friends.



ROOTS MANUVA

BLEEDS

Big Dada

Roots Manuva is a name synonymous with hip hop in the UK. Forever changing and evolving his sound, his latest release, **Bleeds**, sees him working with the likes of Four Tet, Adrian Sherwood and young British producer Fred.

Covering everything from class and addiction to the benefits of a good cry, lyrically Bleeds is more of what you'd expect from Manuva. Tongue-in-cheek wordplay mixes with reflections on society and the personal psyche, a reaction to what he calls "today's climate of get money, get laid, get high". The sheer simplicity of the production on tracks like 'Facety 2:11' and 'Stepping Hard' couldn't work better with this lyricism, the beats allowing the subject matter to come through and his delivery to shine.

If you listen to Roots Manuva for the bars, then it's hard to fault Bleeds, but on occasion the production seems confused. 'Hard Bastards', with its string-heavy beat and anthemic chorus, won't be to everybody's taste. Neither will 'Cargo', a song about which the man himself says, "I've never played a stadium but I always thought I better have a stadium song, because one never knows what might come up in future."

Bleeds is by no means a bad album. The lyrical content and Manuva's ability to deliver it can't be faulted. Tracks like 'Fighting For', with its strained chorus and piano loops, and the Barry White-sampling 'Don't Breathe Out', are reminders of how good he can really be. It just means it's even more of a shame when the production of some tracks lets this song-writing down.

George Springthorpe



ALARMIST

POPULAR DEMAIN

Small Pond Recordings

Rhythm doesn't always get the credit it deserves, at least in 'popular music'. Of course, there are whole genres dedicated to worshipping the infinite possibilities of endlessly complex overlaying rhythms, but Dublin's Alarmist have attempted the not insignificant challenge of integrating a love of leftfield, jazz-inspired rhythmic tendencies into a commercially viable, modern instrumental band sound.

Popular Demain takes a suave, jazz base, tightens it up and drags it into the electronic age, smoothing over the intricate rhythmic undercurrent with swathes of electronic texture and sweeping melody. Like GoGo Penguin, but with expanded, thicker instrumentation, Alarmist grab the listener's attention right from the outset, the stabbing, synthesised riff of 'Pet-richor' setting the tone for the album with no hesitation. The guitar work underpins everything on this album, but very rarely takes the limelight. Riffs that lean towards the restrained, Mike Oldfield school of prog underlay many of the most intriguing passages.

Traces of sci-fi soundscapes are detectable at many points too, never more so than on the protracted but lush ending to the album, 'Cordillera', while 'Boston Space' is a distillation of the many elements that make up Alarmist's sound. A thick techno bass riff gives way to spacey jazz ambience, with groovy riffs suddenly popping up in unexpected places.

Despite the often odd arrangements, which could boggle the attentive listener's brain, Alarmist have created an album whose often disjointed rhythms and melodies have a strange catchiness that will stick in your mind long after the album concludes.

Richard Spencer



SUNN O)))

KANNON

Southern Lord

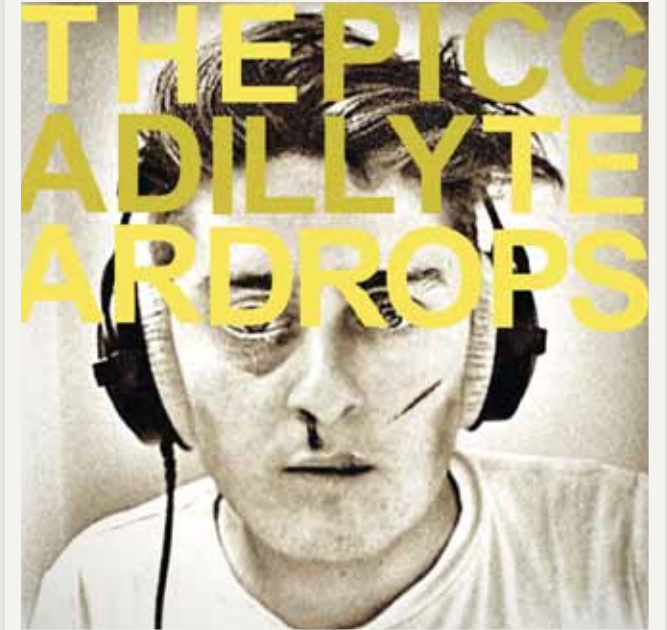
To many people, SUNN O))) records all sound the same. 'Just play a fucking riiiff,' they'd say, dressed in the same Will Haven t-shirt they've worn for ten years, adamant that they are the best band ever. This just stinks of the same position that the 'it's just noise' argument comes from - the old directed at the young.

But there is more here than meets the ears, eyes and gut. The subtle nuances and references, both inward and outward looking, mean everything to the hardened listener of any genre. After all, every punk song sounds the same, doesn't it?

Kannon is an excellent example of this in action. Most people will note that it's tonally very different to many of their collaborative efforts with Boris, Ulver and Scott Walker, but put it alongside many of their solo outings and you may struggle to pick it out. Sure, it's a record for SUNN O))) fans, but all of them are.

Slowly pulsating 'riffs' that take so long you can't really be sure if they are repeating or not, ringing feedback falling in and out of harmony, and Attila Csihar's dark, monk-like chanting. This is SUNN O)))'s sound - physical, overbearing and terrifying. Kannon smashes all of those boxes, as well as regressing further by stripping away the more eclectic instrumentation. One for the SUNN O))) purists, then.

Gordon Barker



THE PICCADILLY TEARDROPS

DIED IN YOUR EYES

Family of Ghosts Records

The result of a collaboration between locals Kid Faces and Dean Honer, this album was recorded in winter in the basement of Portland Works, a former cutlery factory, "with just a bottle of vodka and the cold, damp air for company".

It's almost a cliché, but the plodding, old-school synth in these tracks feel like a product of that labour-intense environment of a bygone era. The Sheffield hallmark goes further than that - the experimental 'Scream' wouldn't be out of place playing in the background in Rare and Racy.

Died in Your Eyes is the Piccadilly Teardrops' first full album, and it's a solid effort. The songs are described by Kid Faces as "unrelentingly miserable". That's somewhat overstating it, but the ominous mood is tangible.

After a strong start with catchy singles 'Struggle' and 'Got Your Back', the dystopia is re-established on the eponymous fourth track, a creepy spoken word interlude that recalls the opening to Just Jack's 'Writer's Block' in its concerning soliloquy. The smoothly-crafted 'Pollen', which props up the second half of the album, is the standout song here.

You get the impression the Piccadilly Teardrops are still finding their sound, so it's unsurprising this album criss-crosses genres including pop, dance and their self-defined 'nu-dystopia'. At odds with their synth-heavy openings, the vocals in several songs threaten to enter ballad territory.

In fairness, if it was the end of the world, this wouldn't be a bad way to go for a couple of Sheffield artists - sitting in the basement of a local creative hub, vodka in hand, quietly putting out music like this.

Dan Rawley



BRAIDS

DEEP IN THE IRIS

.....

Hailing from the cold climes of Alberta, Canada, Braids' warm, dreamy swathes have been making waves across the globe since their acclaimed 2011 debut, *Native Speaker*. Four years later, the band relocated to an unfamiliarly toasty environment to try and recapture the organic nature of that album for their third full-length, *Deep In The Iris*. I spoke with vocalist Raphaëlle Standell-Preston ahead of Braids' UK tour this November and December.

How did you find recording *Deep In The Iris* in Arizona, rather than Canada, and what kind of effect did it have on the new music?

Montreal in February is very cold. Last winter was the

coldest for Montreal in recorded history. I remember for two weeks the sun didn't come out. We had grown tired of winter when we set out to record our third LP. The second EP had been made in the dead of winter in our garage studio with no windows, which led to a really cold and insular sound. We wanted nothing to do with that sort of experience or sound, so we set our eyes on something absolutely the opposite of a Montreal winter and headed to Prescott, Arizona - the desert.

When I listen to *Deep In The Iris*, I feel a warmth that is not present on our other material. We were happy while writing this record. We were going for hikes in the dry woods and we would sit on the porch drenched in sun. We made sure that we enjoyed the process and I think you can hear that in the

music. There's a lot of emotion in. Being supported by the sun and the beautiful environment allowed us to be open to what we needed to express. We're definitely going to do a process similar to this for our next record.

What brought about the return to emphasis on live instrumentation?

We missed playing instruments and wanted to return to a more tactile approach of writing music. Sitting at one's computer can feel kind of empty sometimes. There's a lot to be said for touching a piano or holding a guitar. It feels living and it has a character of its own that you can capture beautifully through recording. We also wanted to return to the traditional form of a song - one you can play from front to back on any instrument.

When you formed in school in 2007, did you have any idea how far your music could take you? Had you always hoped to be touring musicians?

We didn't really have any idea. We were all planning to go to university and had other paths planned out. Once we started playing more, we realized that we shared something very special, so we changed our paths such that we could stay together. I never realized until we released our first record that we would mainly be 'touring' musicians before anything else. Over the years I've come to really enjoy touring, but at first it was quite shocking to be out on the road for 8-10 months of the year. I dream of being a 'theatre' musician, one who can play in beautiful theatres across the world. For now, though, touring musician will do just fine.

"THERE'S A LOT TO BE SAID FOR TOUCHING A PIANO OR HOLDING A GUITAR"

How do your individual tastes in music compare? Does anyone bring any unexpected influences into Braids?

The main place we tend to listen to music is in the van, and we usually tend to agree on what we listen to, though sometimes I will go through intense pop phases, where I listen to a lot of Katie Perry or Rihanna. By the third rotation, everyone is pretty tired of my preferred musical tastes. Taylor and Austin sometimes like listening to Dr Dre and it drives me absolutely crazy. Austin brings a lot of jazz influence to the band. His approach to rhythm is extremely melodic.

Tell us about your past collaborations with Max Cooper. How did that relationship come about and how did it work?

I can't really remember how we met Max. I think his manager found us because we spoke about his music in an interview. We were listening to his EP, *Metaphysical*, so much and we absolutely loved it during our first tour. Listening to electronic music became our soundtrack for the late night drives after shows. We ended up sending him stems from our record, *Native Speaker*. He used our vocals and textural loops to make entirely new songs of his own.

You've said that performing as part of Braids, and also in your other project, Blue Hawaii, has allowed you to explore different sides to the performance aspect of your music. What is the current state of that balance?

My focus has shifted entirely to Braids as I became quite burnt out by the end of my two-band stint. I was on tour for both projects. When one tour was done, I'd go and do the next.

It was very hard on my mind and body. I'd like to pick up Blue Hawaii again. I just have to find time to when I can give myself more to it. I've incorporated some of the performative aspects that I learnt in Blue Hawaii into Braids, like interacting with the audience, looking people in the eyes and singing to them. I don't wear heavy blue eye shadow and loads of sparkles. That's something that I definitely miss.

Who has made your favourite music in recent times? Are there any current artists you particularly admire and any you aspire to share a stage with?

Sufjan Stevens is currently making my favourite music. His new record, *Carrie & Lowell*, is a masterpiece. If you haven't heard *Seven Swans*, listen to that as well. It's in the same vein but more choral. I would really love for us to open up for him.

Is there anything you particularly like or dislike about England? How has our fair land treated you in the past?

I don't like the CCTV. It makes me really uncomfortable. I feel that the government is too involved in the lives of the people in England. It's an involvement that imposes control over the people, not a freeing involvement. That element feels slightly dystopian.

I really love your parks. Your swans are so beautiful and you have such green grass. Also, your tea ritual is so fulfilling. I've just gotten into it - putting a splash of milk upon the tea bag and then filling it with boiling water. It's nice to have such a warming ritual as having tea many times throughout the day. Also, a lot of my favourite musicians are from England. I don't know how you guys do it. Maybe it's everyone fighting against

all the control that births such passionate music.

What's in store for Braids in 2016?

We're taking three months off to go and explore creatively on our own. Two of us are moving to LA for the winter. Then, once we are filled up with experiences and new approaches, we will come back together and begin recording LP 4. I can't wait.

Richard Spencer



braidsmusic.com

HEADSUP

MAKERS ON THE EDGE

.....

We're at that time of the year when you'll find it hard to get away from the dreaded C word, or should I say C words? Two terms that very much go hand in hand throughout December are 'Christmas' and 'consume'.

An alternative and more thoughtful 'C' you can apply to your Christmas experience is creativity. Makers on the Edge, based on Abbeydale Road, opposite the Broadfield, is one of a growing number of 'create and craft' hubs, offering workshops and gifts that are the perfect antidote to much of the tat that will be shared between friends and family this Christmas.

How did Makers come about?

Makers is a project by Lisa and James Wallbank. More than a decade ago we worked together on art installations, exhibitions and projects, and we thought it'd be fun to work together again. It asks some questions we have about making. Can we broaden participation in making? Can we make it sustainable? Is high street crisis an opportunity to offer something different?

We've been open for two months now and we've been delighted by the responses of people who've come in the door. We've striven to make the shop fascinating and beautiful, filled with curiosities - a real experience to visit.

The shop was derelict and empty for 20 years before you took it over. How much did your craft skills come into play redesigning the space?

A lot. James was involved in the construction process on a daily basis and Lisa got involved once the heavy work was nearing completion (That said, she laid the decorative pavement outside and got two job offers while she did it). By assisting with the construction, and doing a lot of the refurb ourselves, we saved more than £20,000 and got a better quality result. Loads of details in the building are the result of our involvement.

The whole making movement, whether it be traditional or digital skills, seems to be gaining tremendous momentum. What would you put it down to?

People are curious to understand the stories behind the objects around them. Plus making is fun, and when you make something, it's personal and unique. How much more delightful is a present that someone makes, compared to a present that someone buys?

You're offering a some interesting sessions at Makers. Is it hard to keep generating ideas for workshops?

No, it's easy. The hard bit is getting the word out there.

We're offering something that just hasn't been available in this area before.

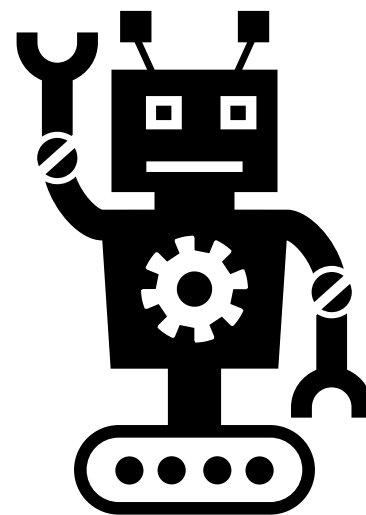
There are a few similar start ups that have appeared on the map of South Yorkshire and North Derbyshire. Do you think there is scope for more collaboration?

Who are you thinking about? Tell us! Meeting up and sharing ideas is fun, and Sheffield has a really strong, diverse offer of places for making. Key are the differences - each place has different offers to make to different people. Making is highly personal, and striving for some kind of homogeneity may lose the particular strengths of individual spaces.

What are your plans for 2016?

We're planning to open up the first floor of Makers as a craft studio to host maker residencies. We'd like to invite makers, crafters, artists and tinkerers from far and wide to come to Sheffield and develop their making practice and learn new design, making and enterprise skills. Right now we're looking for relationships with organisations that can help us to develop this programme. And, of course, we're looking forward to 2016 - Sheffield's Year of Making. We're sure that some very cool things will come out of it.

Andrew Tattersall



makersontheedge.com

UPCOMING THIS MONTH

THU 3RD DEC
**CASSETTEBOY VS
DJ RUBBISH COMEDY DISCO**

FRI 4TH DEC
DON BROCO
COASTS + ARCANE ROOTS + SYMMETRY

SAT 5TH DEC
THE SELECTER

THU 10TH DEC
BUGZY MALONE
COCO + SHINOBI + GIOB + CARDIAC & SKILLZ DJ SET

FRI 11TH DEC
THE COMPLETE STONE ROSES
DAVE HASLAM (HACIENDA/SPIKE ISLAND) + SECTION 60 + THE TIME SELLERS

SAT 19TH DEC
THE SHERLOCKS

TUE 26TH JAN
MATTHEW E. WHITE

FRI 29TH JAN / NORTHERN CROSSROADS PRESENTS...
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SAT 30TH JAN
KITTY, DAISY & LEWIS

THU 11TH FEB
JOHN GRANT

THU 25TH FEB
THERAPY?

FRI 26TH FEB
FOXES
IZZY BIZU

SAT 27TH FEB / OUTLINES FESTIVAL
ROOTS MANUVA
LOYLE CARNER

WED 2ND MAR
JAMIE WOON

FR 4TH MAR
AC/DC UK + DIZZY LIZZY

THU 10TH MAR
THE RIFLES

SAT 19TH MAR
REEF



KATE
RUSBY

THE
FROST
IS ALL
OVER

SHOWCASING
TRADITIONAL
CHRISTMAS SONGS
AND CAROLS
FROM YORKSHIRE

BRAND NEW
CHRISTMAS
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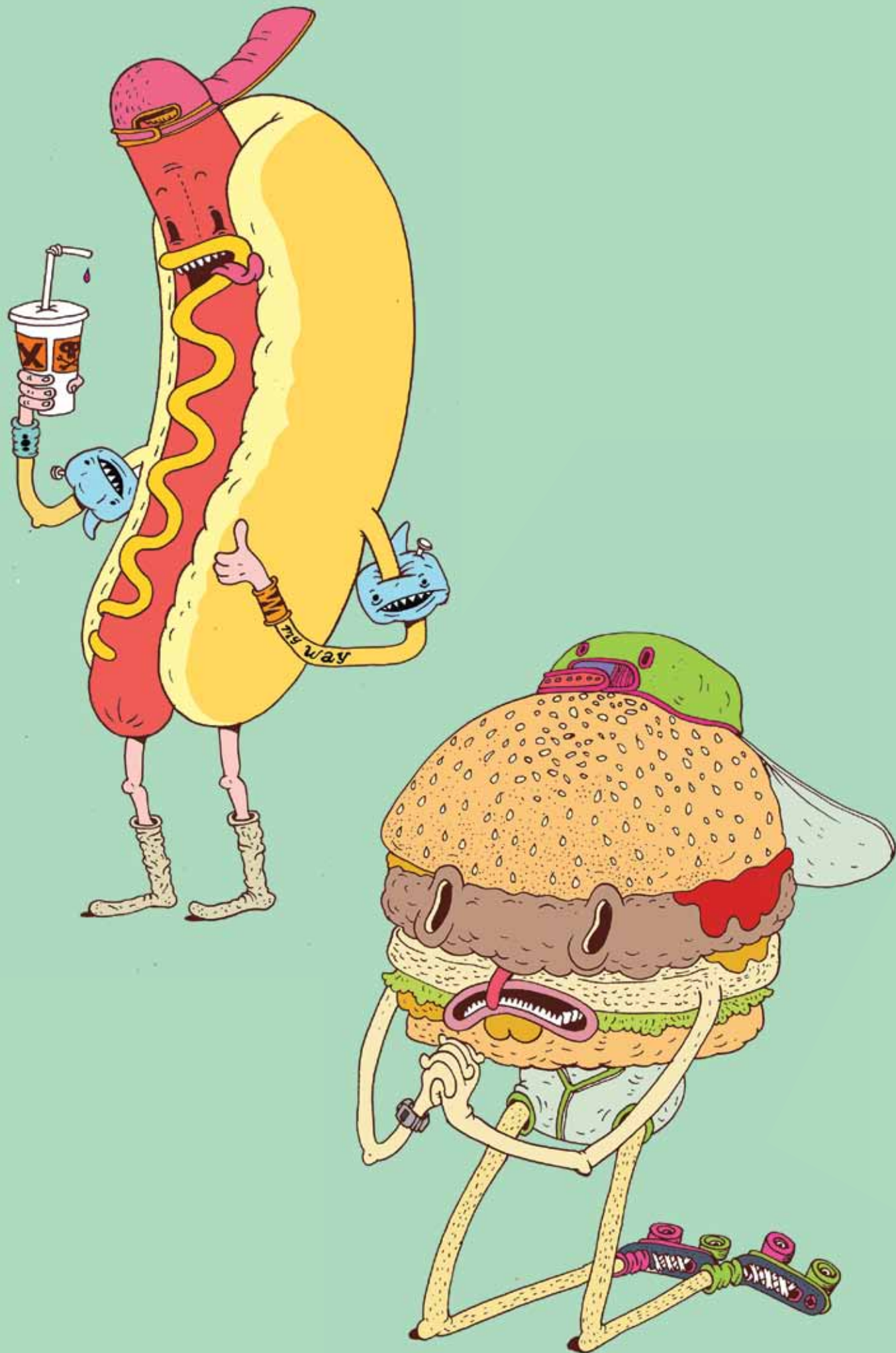
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FEATURED NORTHERN DATES

DECEMBER

- 3 SCARBOROUGH SPA
- 4 HUDDERSFIELD TOWN HALL
- 9 SHEFFIELD CITY HALL
- 14 MANCHESTER, BRIDGEWATER HALL
- 15 LIVERPOOL PHILHARMONIC
- 16 LEEDS TOWN HALL
- 17 YORK BARBICAN



THE TIME IS NOW

A season of films chronicling women forcing change around the world and throughout the history of film.

COMMUNICATE!

SHARE IDEAS. EXCHANGE INFORMATION. SEND US YOUR ARTWORK, WRITING, MUSIC - CHECK OUT OUR ZINE.

PARTICIPATE!

TAKE PART, SHARE, AND GET INVOLVED. CONTRIBUTE, DEBATE AND DISCUSS FACE TO FACE AND ONLINE.

AGITATE!

TAKE ACTION, CAMPAIGN AND SPREAD THE WORD - HELP FIGHT FOR WOMEN'S RIGHTS WORLDWIDE.

20
SHOWROOM

SHOWING SHEFFIELD
A GOOD TIME SINCE 1995

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#TTIN
#INSPIRINGWOMEN

THE TIME IS NOW is a UK-wide film project, launching Oct 15, celebrating women forcing change, curated and produced by Showroom Workstation and Film Hub North in partnership with Pathé and Twentieth Century Fox. THE TIME IS NOW is a BFI Film Audience Network initiative with the support of the BFI, awarding funds from The National Lottery.

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SAT 5TH DEC 12-3PM
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{GRAB A XMAS BARGAIN!}

SAT 5TH DEC
GOLD TEETH
{HORSE MEAT DISCO}

SAT 12TH DEC 12PM TIL LATE
FARRIERS XMAS MARKET
WEEKENDER

SAT 12TH DEC 8PM-1AM
AN EVENING OF 'LIVE' GYPSY JAZZ

SUN 13TH DEC 12PM-9PM
FARRIERS XMAS MARKET
WEEKENDER

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FILMREEL

BROKEN DOLL / THE FORCE AWAKENS

.....

BROKEN DOLL

Sheffield-based Portuguese independent filmmaker João Paulo Simões has been invited to create a filmic birthday present for David Lynch, who turns 70 in January. The main narrative will be filmed in Leipzig, where the remarkable idea of a film gift for Lynch originated. In true Lynchian style, though, Simões' film alternates between two realities. Its second, more abstract 'reality' is being filmed in Sheffield in early December 2015.

Both the film's realities concern the story of a boy held captive and dressed as a doll in his youth, and will involve a varied and intriguing cast, including Anabela Gonçalves and Rebecca Van Cleave, with a special appearance by Nancy Kerr (BBC Folk Singer of The Year 2015). A teaser of the film is available online and the trailer will be available in the new year, with the film's release planned for shortly after it's been received by David Lynch on his birthday.

Simões has collaborated with a number of people involved in this project, currently and previously. He's recently made a music video for Kerr's 'Gingerbread', for instance, and has collaborated previously with Sieben, who'll be creating magical musical loops for this short film.

Broken Doll promises to be weird and wonderful, with Lynchian elements that might well be observed in other of Simões' films, hence the approach to him to create both the concept and the film itself. Echoing Isabella Rossellini's description of her infamous **Blue Velvet** character Dorothy Vallens as a broken doll, this short's teaser trailer promises that, "If the film is a box, inside that box there's an alternate reality. Within that alternate reality, there's a scene. And in that scene, there's another film. This film."

This unusual birthday present for David Lynch will be made possible in part by crowd funding. Contribute if you can - and be credited accordingly - via the link below.

Samantha Holland

indiegogo.com/projects/broken-doll

THE FORCE AWAKENS

There has been an awakening. Have you felt it?

Of course you have. The only way you could be unaware that **Star Wars: The Force Awakens** comes out this month is if you live on the dark side of Mars, fingers jammed in your ears. Barely an hour goes by without a new plot rumour, or a new trailer, or a teaser for a trailer, or an Instagram photo showing a teaser of the newest poster going up on the side of a bus shelter.

New movies get scrutinised to the nth degree, so *The Force Awakens* has an uphill battle ahead of it. This isn't any old franchise. This is one of the greatest franchises ever, and one that's already induced crushing disappointment in its fans.

In retrospect, it's obvious that **The Phantom Menace** is not the disaster that, say, **Attack of the Clones** turned out to be. It's a halfway decent action movie with some above-average CGI for the period. But upon its release in 1999, it received the worst backlash of any major release.

The reason the **Phantom Menace** bombed so badly is clear. The fans didn't want a new movie - they wanted an old one. Like Marcel Proust dipping his cakes in coffee, they wanted to be transported back in time, to feel like the wide-eyed kids who saw the original trilogy long ago.

And it's that, above all else, which JJ Abrams has nailed with the marketing for *The Force Awakens*. Everything about that infamous first teaser trailer, peaking with the Millennium Falcon swooping across the sky to John Williams' iconic score, sent nostalgic shivers down the spines of Star Wars fans everywhere. It damn well worked.

Only time will tell whether the film will fulfil expectations - after all, many stinkers over the years have been marketed brilliantly - but as 18 December rolls closer, the Force is looking strong with this one.

Phil Bayles



Star Wars: The Force Awakens (2015)

FILM LISTINGS

COLLATED BY SAMANTHA HOLLAND

GHOST IN THE SHELL

MAMORU OSHII, 1995

MON 14 DECEMBER | 6PM | SHOWROOM | £8.30

This remarkable anime is a cyberpunk classic that owes something to Blade Runner and to which The Matrix owes a great deal. Showing as part of the Showroom's Robosapiens season.

showroomworkstation.org.uk/ghost-in-the-shell

THE GRAND BUDAPEST HOTEL

WES ANDERSON, 2014

SUN 6 DECEMBER | 7:30PM | 215 SHARROW VALE ROAD
£3 ON DOOR W/ CAKE AND COFFEE

Carrying on the tradition of at least one Wes Anderson film per year(!), Sharrow Reels has chosen this remarkable and visually lush film. In true Anderson fashion, *The Grand Budapest Hotel* thoughtfully explores emotional themes with opulent and ornate visual backdrops.

facebook.com/SharrowReels

SUNSET SONG

TERENCE DAVIES, 2015

4-17 DECEMBER | SHOWROOM CINEMA | £7.30

An adaptation of Lewis Grassic Gibbon's 1932 novel, *Sunset Song* focuses on protagonist Chris, a farmer's daughter, and her life and environment in post-war Scotland, brought to the screen with Vermeer-like imagery and leisurely dramatic pace.

showroomworkstation.org.uk/sunset-song

FILM NIGHT AT #9

THURS 10 DECEMBER | 7PM | CAFÉ #9 | FREE

Having moved our film nights to Thursdays, this month we'll show abstract and narrative films reflecting (on) the British obsession with weather. Come along for an evening of shorts and a longer narrative tale, as the nights draw in and a cosy film with a cup of cocoa seems ever more enticing.

facebook.com/filmsatnumber9

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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CUBANA TAPAS BAR

LEOPOLD SQUARE
CUBANATAPASBAR.CO.UK

When he started a salsa music night in Sheffield in 1996, Cubana co-owner Adrian could never have envisaged where it would take him, not least that almost 20 years later he would be running the most popular tapas bar and restaurant in Sheffield.

This year Cubana celebrates its 15th year, no small feat for an independent Cuban restaurant established at the turn of the millennium, specialising in a style of food which wasn't the culinary mainstay it is now. This is in no small part thanks to the hard work and dedication of Chilean head chef, Fabian, who has been at the helm since day one.

For the first 14 years, Cubana was located on Trippet Lane, but last year the restaurant moved up the road to Leopold Square and hasn't looked back since. With a large and varied menu, tropical cocktails and plenty of space to host big groups (Christmas party organisers, take note), Cubana is a city centre favourite with a real sense of liveliness and character.

That first love of Latin music, inspired by Maracanã and Club Salsa nightclubs in Florence and London respectively, has never left Adrian, his business partner, Brad, or the long-standing team they have built up over the years. Cubana hosts daily live music, ranging from gifted soloists to full band performances. In the past they have had the pleasure of hosting the world-renowned Buena Vista Social Club (pictured), who have gone on to be customers whenever they are in town.

Cubana's daytime and evening Christmas menus are available now and bookings can be made via their website.



FESTIVAL OF DEBATE 2016

FESTIVALOFDEBATE.COM

In the run up to the General Election this year, we went out on a limb and organised our first festival, which ended up spanning two months and over 40 events, ranging from keynote political speakers like Owen Jones and George Monbiot to small-scale arts events, talks, discussions and workshops. The aim was to get people talking about the social and political topics of the day, discussing alternatives and plotting possible solutions. We estimate that the Festival of Debate brought in a total audience of 1,000 across all events and feedback from the public was really positive, so we're already planning the 2016 programme.

Next year, we want to do better - to engage more people and organisations, and widen the discussion. There will be two distinct event strands - one using economics as a framework and one focussing on politics, both with a view to encouraging active citizenship and engagement. These events will be spread across two seasons, Spring (Mar-May) and Autumn (Sept-Nov), with big keynote events bookending each season and smaller events taking place in between.

It's early days, so we are really keen to connect with passionate groups and individuals who want to get involved in the Festival of Debate 2016 on any level. Visit the site for more info, drop us a line and stay tuned for updates in early 2016.

THE BESOTTED WRETCH

329 ABBEYDALE ROAD
THEBESOTTEDWRETCH.UK

The Besotted Wretch on Abbeydale Road has all the good stuff - books, art and hot beverages aplenty. They also offer vegan-friendly breakfast options, so there's no excuse to miss the most important meal of the day if you're passing.

A member of the Alliance of Radical Booksellers and Sheffield Antiques Quarter, TBW is an offbeat haven of curiosity, where you can find a good read for £2.50 and see exhibitions for free. Local artist Coloquix had some of his recent work on display throughout November and a piece by Mila K adorns their shop shutter. Pop in, say hello and give a good book a good home.

WRITING SHEFFIELD

WRITINGSHEFFIELD.COM

In collaboration with Sheffield Hallam University and Writing Yorkshire, Opus and Wordlife have put together a new digital project mapping Sheffield's connections with writing and literature, of which there are a great many. On visiting the site you will be presented with a map of the city, with location markers colour-coded by category, including venues, organisations, regular events, poetry performance videos, literary references and poems on buildings.

The site has been populated with the goodwill and hard work of volunteer Hallam students, working alongside Wordlife, and it was launched last month at the Wordlife 9th birthday event at Theatre Deli. If you want to know more about writing in Sheffield, take a look.

THE ART HOUSE

8 BACKFIELDS, S1 4HJ
ARTHOUSESHEFFIELD.CO.UK

Following a grand transformation earlier this year, St Matthew's House has been reborn as the Art House, a creative space for local artists and makers to create, socialise and learn in a relaxed, supportive environment.

In addition to high-quality tuition, The Art House offers flexible, purpose-built workshops, open to beginners and experienced artists alike, and serves delicious, locally-sourced produce in their cafe. From pottery to portraiture, their varied programme is designed to support personal wellbeing and the local community, which places them pretty high on our list of new favourite places.

SIR ROBIN OF LOCKSLEY GIN

LOCKSLEYDISTILLING.COM

Portland Works is now home to Sir Robin of Locksley small-batch, artisan gin, and we couldn't be happier to welcome our new neighbour, just in time for the festive season.

Forged in Yorkshire and blended with traditional botanicals, Locksley Gin is a unique alternative to your usual Christmas tipple. Notes of elderflower, dandelion and pink grapefruit combine to leave a refreshing, citrusy finish that yields a subtle hint of sweetness for balance. Stock up at Starmore Boss on Sharrow Vale before heading over to the Locksley website for some excellent cocktail recipes.

ARCHER PROJECT XMAS CARDS

ARCHERPROJECT.ORG.UK

Most of you will be aware of the good work that the Cathedral Archer Project does for the city, offering support and services to homeless people, which is particularly vital over these frosty winter months. To raise funds for the cause, we are helping them shout about their new Christmas card, which is on sale now. Designed by Ian Anderson of the Designers Republic, these are the kinds of cards that remind you why cards - actual, physical cards - will always have a place on the mantelpiece.

Packs of five cards are priced at £5, with all proceeds going to CAP. You can order them on the website or pick them up from selected traders in Sheffield, including Beeches of Walkley, Rare & Racy, Vintedge, Wickwire and Porter Brook Deli.

9 PIN #3

11 DECEMBER
OLD JUNIOR SCHOOL, SHARROW

On The Edge Brewery is a local labour of love, home-producing small batches of real ale with interesting ingredients since 2012. This June, Tom and Lu won bronze in both the golden ale and stout categories at the Rotherham CAMRA Champion Beer of Yorkshire competition.

If your interest is piqued, the best place to sample their wares is at the next 9 Pin Beer Festival at the Old Junior School, just off Sharrow Lane. There will be ale, mulled wine and juice, plus music, pie and peas, and festival games. Keep an eye on their website and Facebook page for the latest developments.

Corporation

LIVE & KICKING

MILTON ST SHEFFIELD S1 4JU

FRI 4TH DEC - £9 ADV - 6.30PM *#

HACKTIVIST

+ KUROKUMA

SAT 5TH DEC - £25 ADV - 12PM *#

WINTER ROCKS FESTIVAL**THE TEMPERANCE****MOVEMENT**

+ FOZZY + NONPOINT
+ SCORPION CHILD + CROBOT
+ THE GRAVELTONES + TAX THE HEAT
+ BAD TOUCH + THE DIRTY YOUTH
+ SUMO CYCO + SKARLETT RIOT
+ BUFFALO SUMMER
+ PETER SHOULDER (THE UNION)
+ FALLING RED + STAGS + MORE

MON 7TH DEC - £17 ADV - 6.30PM *#

BELPHEGOR

+ VITAL REMAINS

+ HATE

+ ETHEREAL

SAT 12TH DEC - £15 ADV - 7PM *#

HEY! HELLO!

+ DIRT BOX DISCO

+ GINGER WILDHEART ACOUSTIC

SAT 12TH DEC - £5 ADV - 7PM *#

THE IDOL DEAD

+ SILVERJET

+ TEENAGE CASKET COMPANY

SUN 13TH DEC - £10 ADV - 6.30PM *#

GNARWOLVES

+ SPRAYNARD

+ SUCH GOLD

FRI 18TH DEC - £6 ADV - 7PM *#

MALEVOLENCE

+ SUPPORT

SAT 19TH DEC - £8 ADV - 7.30PM *#

SWEET LITTLE**MACHINE**

+ SUPPORT

SAT 9TH JAN - £5 ADV - 6.30PM *#

THE**APPARITIONERS**

+ DIRTY WATER

+ MAD HAVEN

+ THOSE WHO KNEW

+ SOULPRINT

SAT 16TH JAN - £17.50 ADV - 6.30PM *#

ALIEN ANT FARM

+ INME

+ THE DIRTY YOUTH

FRI 29TH JAN - £18.50 ADV - 7PM *#

FM

+ SUPPORT

SAT 6TH FEB - £15 ADV - 7PM *#

SPIKE & TYLA'S**HOT KNIVES**

+ SUPPORT

MON 15TH FEB - £17 ADV - 7PM *#

SYMPHONY X

+ MYRATH

+ MELTED SPACE

FRI 5TH MAR - £7 ADV - 7PM *#

MARTYR DEFILED

+ SUPPORT

THU 10TH MAR - £20 ADV - 7PM *#

TYKETTO / DAN**REED NETWORK**

CO-HEADLINE SHOW

TUE 29TH MAR - £12 ADV - 7PM *#

CROSSFAITH

+ SUPPORT

SAT 2ND APR - £9 ADV - 6.30PM *#

ANTI-PASTI

+ THE F*CKWITS

+ BONES PARK RIDER

+ THE HURRIERS

SAT 28TH MAY - £10 ADV - 6.30PM *#

999

+ SUPPORT

SAT 2ND JUL - £5 ADV - 7PM *#

GUNS OR ROSES

+ SUPPORT

SAT 23RD JUL - £10 ADV - 7PM *#

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+ THE OBNOXIOUS UK

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END OF TERM PARTY

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19/12 - SATELLITE /

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23/12 - XMAS DROP

28/12 - NEW YEARS ODDBALL

31/12 - CORP NEW YEARS EVE

02/01 - FIRST SATELLITE OF 2016

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BRAIDS

MON 30/11 ▶ THE HARLEY

**KOG & THE
ZONGO
BRIGADE**

THU 31/12 ▶ THE HARLEY

**ADAM
FRENCH**

MON 25/01 ▶ THE HARLEY

ALEX G

THU 04/02 ▶ THE HARLEY

**ELEANOR
FRIEDBERGER**

FRI 05/02 ▶ THE HARLEY

C DUNCAN

THU 16/02 ▶ THE HARLEY

TELEGRAM

TUE 23/02 ▶ THE HARLEY

**OUTLINES
FESTIVAL**

SAT 27/02 ▶ THE HARLEY

**THE
SUNSHINE
UNDERGROUND**

SAT 08/10 ▶ QUEENS SOCIAL



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ASH

10 DEC :: £17.00 :: 14+

ELF

LEADMILL CINEMATIC PRESENTS

11 DEC :: FROM £6.00 :: 14+

DEAD SONS

19 DEC :: £7.00 :: 14+

WHILE SHE SLEEPS

29 DEC :: SOLD OUT :: 14+

ADAM FRENCH

25 JAN :: £5.00 :: 18+ :: THIS SHOW IS AT THE HARLEY

MINUS THE BEAR

26 JAN :: £14.00 :: 14+

VILLAGERS

6 FEB :: £15.00 :: 14+

ROBERT NEWMAN

THE LEADMILL COMEDY CLUB PRESENTS

16 FEB :: £15.00 :: 14+

GABRIELLE APLIN

17 FEB :: £16.50 :: 14+

EZRA FURMAN

17 FEB :: £12.50 :: 14+ :: THE FOUNDRY

JOE LYCETT

THE LEADMILL COMEDY CLUB PRESENTS

17 FEB :: £14.00 :: THE OCTAGON

THE JAPANESE HOUSE

19 FEB :: £8.00 :: 14+

TELEGRAM

23 FEB :: £7.00 :: 18+ :: THIS SHOW IS AT THE HARLEY

THE LEADMILL COMEDY CLUB PRESENTS **MITCH BENN**

25 FEB :: £12.00 :: 14+

FICKLE FRIENDS

26 FEB :: £7.00 :: 14+

THE CROOKES

27 FEB :: £9.50 :: 14+

SUNDARA KARMA

5 MAR :: £8.00 :: 14+

THE CORAL

11 MAR :: £17.50 :: 14+

MIKE DIGNAM

7 APRIL :: £10.00 :: 14+

NOTHING BUT THIEVES

8 APRIL :: £12.00 :: 14+

THE BLUETONES

29 APRIL :: £21.00 :: 14+

THE LEADMILL COMEDY CLUB PRESENTS **MARK WATSON**

13 MAY :: £17.00 :: 14+

THE ICICLE WORKS

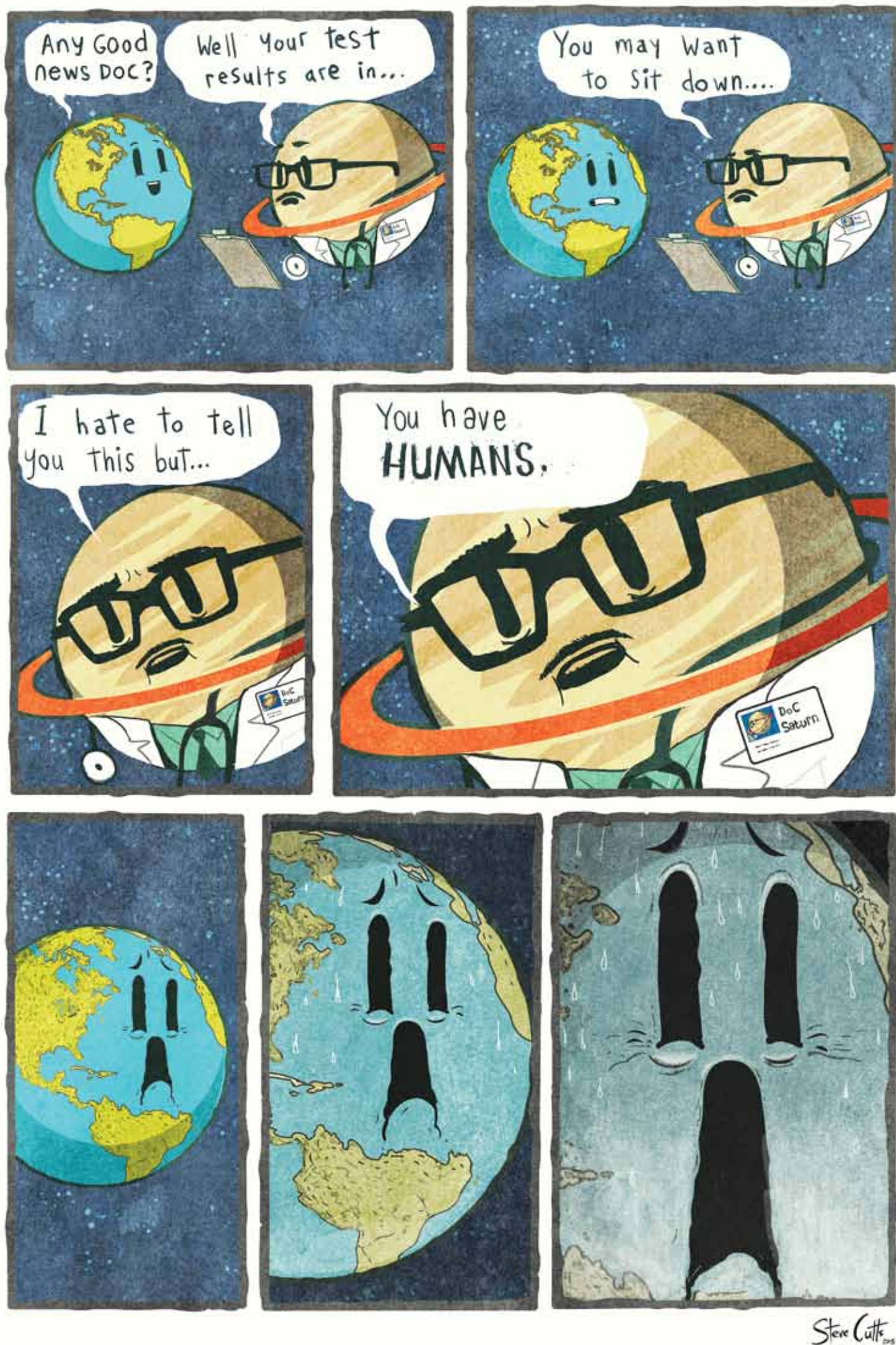
14 MAY :: £15.00 :: 14+

THE LEADMILL COMEDY CLUB PRESENTS **RUSSELL KANE**

20 MAY :: £16.00 :: 15+ :: THE OCTAGON

TICKETS AVAILABLE HERE

WWW.LEADMILL.CO.UK :: 6 LEADMILL ROAD, SHEFFIELD, S1 4SE :: 0114 2727 040



WHAT MATTERS TO YOU?

OPUS INDEPENDENTS PRESENTS

FESTIVAL OF DEBATE 2016

WHAT
MATTERS TO YOU?

FOLLOWING THE SUCCESS OF THIS YEAR'S FESTIVAL, WE ARE STARTING TO PLAN THE FESTIVAL OF DEBATE 2016, WHICH WILL TAKE PLACE ACROSS SPRING AND AUTUMN SEASONS.

OUR AIM REMAINS TO CREATE MEANINGFUL DIALOGUE AROUND KEY SOCIAL, POLITICAL AND ECONOMIC ISSUES THROUGH TALKS, DEBATES, DISCUSSIONS, Q&AS, ARTISTIC RESPONSES AND OTHER EVENTS.

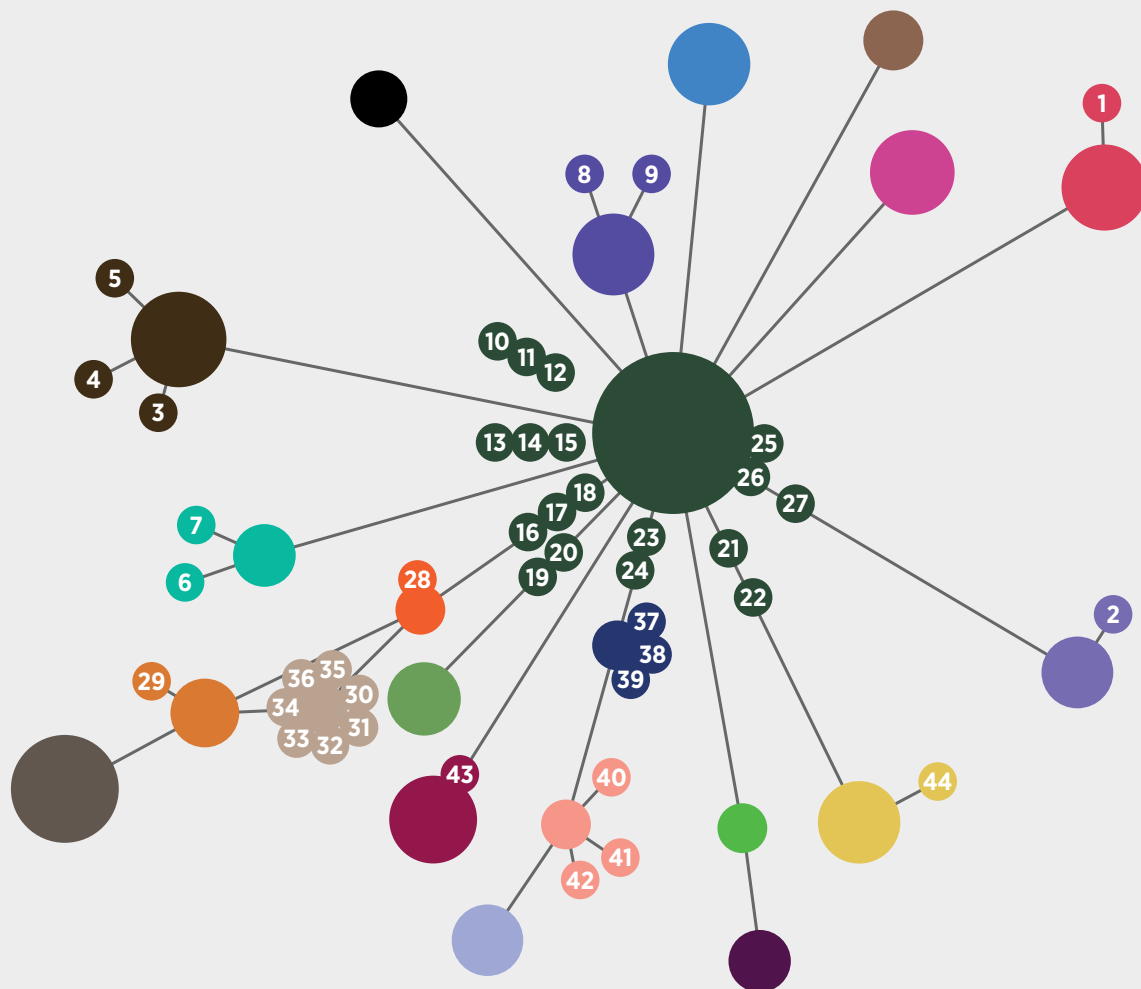
WE WANT TO INVOLVE AS MANY PASSIONATE VOLUNTEERS, GROUPS AND EVENT ORGANISERS AS WE CAN IN THE 2016 PROGRAMME. PLEASE GET IN TOUCH, WHATEVER YOUR LEVEL OF AVAILABILITY OR COMMITMENT, WITH IDEAS AND SUGGESTIONS.

FESTIVALOFDEBATE.COM | FACEBOOK.COM/FESTIVALOFDEBATE | @FESTOFDEBATE



INDEPENDENT SHEFFIELD

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● 44. MIRAGE*